

# Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXIII. No. 2

21 NOVEMBER 1925

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DRAWING FOR SCENERY. BY GIUSEPPE GALLI DA BIBIENA  
From R.I.B.A. Collection



WINCHESTER T.C.  
Stanmore Housing Scheme. Architect: W. Curtis Green, F.R.I.B.A.

## The Architect and His City

BY DR. RAYMOND UNWIN, F.R.I.B.A.

*[Read before the Royal Institute of British Architects on Monday, 16 November 1925]*

I HAVE found in that remarkably interesting rectorial address delivered by the Prime Minister recently some confirmation of the feeling which impelled me to adopt to-night's subject; the feeling that there is need to direct attention to the special sphere of art in city building; for in the fairly full description which the Premier gave of the types of men trained in our Universities, the artist found no place, though there is an allusion to the art of speech. This omission, I fear, is only too representative of a British specialisation, which, as regards the sphere of my work at least, I am convinced we carry too far. Consequently in the councils of our modern city builders, the voice of the artist is too seldom heard; the value of the advice which he might give is too little understood; and the character of the work accomplished is suffering in consequence.

It would be as easy to criticise our civic authorities for not consulting the artist more frequently, as it would to blame artists or architects for failing

to qualify themselves fully to undertake housing and town planning work. Such recriminations are seldom profitable. In a democratic country the authorities must reflect the attitude of the citizens, and men will naturally neglect branches of work which they are seldom invited to undertake. Moreover, in this case the default is part of a deeper schism in our society; and it is questionable whether the fullest recognition by each party of the beam which obscures their own vision, and the mere mote from which the other party suffers, would suffice to mend matters. For there has grown up during the progress of modern industrial civilisation an unprecedented degree of misunderstanding and estrangement, between two sections of the community, endowed with different temperaments and faculties; for simplicity we may call them the practical men and the artists; though it is difficult to use the latter term without calling up a vision of the landscape painter or the maker of pretty trifles, so thoroughly have the artists

been squeezed out of their proper place in the main affairs of the community.

For good city building the estrangement between these two types of men is disastrous. I suspect it is equally so in other spheres, and that it is in no small degree responsible for the serious condition of chaos into which our industrial affairs seem to have drifted.

Every observant visitor to America must realise that this condition is causing no less anxiety in that new country, reputed so wealthy, than it is in the older and more war-impooverished lands nearer home. It is authoritatively estimated that less than one-third of the families in that rich land have an annual income reaching the 1,700 dollars necessary at their prices and high standard to meet what the United States Department of Labour calls "a minimum budget of health and decency." Yet estimates assess the waste of man-power and natural materials in the industry and commerce of that country at figures so high that I hesitate to quote them.

Mr. Hoover, who did so much to feed us during the War, has stated that even the degree of order and planning introduced by the much abused war control, with 20 per cent. of the best man-power withdrawn into the Army, resulted in a 20 per cent. greater volume of commodities being produced. When, driven by the acute post-war house famine, he investigated the building industry, he discovered that seasonal fluctuation was equivalent to having nearly one-third of the man-power in the industry always unemployed. As a result of his discovery this waste is being rapidly reduced by better planning of the sequence of work.

There is only too much reason to fear that we are little better off, though we still wait for our Hoover and his band of investigating engineers to reveal the weak spots. Let me remind you of the thousands of families here still wanting decent homes, because enough men cannot be found to build them; yet over a million unemployed have tramped out streets for years seeking work. If this paradox does not cap those to be found across the water, it is at least forcible enough to check hasty thoughts of superiority.

Never perhaps was the need for dwellings and the other products of industry greater throughout the world than it is to-day; never probably was there so extensive equipment or such latent power of production; yet how difficult seems the task of applying that immense power to satisfy those

urgent needs. Why is this, and why you may well ask should it be recalled now? The reason is that, like the modern cities with which we are concerned to-night, industrialism has developed haphazard, lacking order, lacking design. Now in city building these are the very qualities which we know it is the function of man's artistic faculty to contribute. I fear the deficiency of that contribution in the sphere of city building is but part of a general neglect. For the industrial age having smothered man's natural hunger for beauty in a mass of material production, has lost the ability to understand the artistic temperament or to appreciate its proper function in human society.

Let me say at once that seeking recognition for the place of the artist implies no want of appreciation for the qualities of what we have called the practical man, meaning thereby fortunately the majority of mankind, nor any undervaluing of the importance of all that he contributes to our life. The very existence of civilised well-being depends on these same practical men, engineers, men of business and the like, carrying on their activities and perfecting their methods. It is their persistence which has carried forward the processes of production, it is their faithful labour which has erected the edifice of industrial civilisation, building it up stone by stone, testing the firmness of each step before the next is taken. This is their function and their method, and it is invaluable. But it is not all, it is not enough. We know that it is just in this manner that our industrial towns have grown to be what they are. Building added to building, street to street, without general plan; each want satisfied as and where it arose. Hence the confusion. There has been no vision of the artist to precede and guide the building of the practical man.

The temperament called artistic is difficult to define, and frequently misunderstood; it includes, in greater or less degree, the imagination to see visions of what might be, the desire to realise them, and the power to give clear expression to them. It constitutes one of the most practically valuable gifts with which man can be endowed, if according to the degree and character of the endowment its possessors can be made to play their proper part in the human community.

The full faculties needed for creative work in the fine arts are, however, possessed by very few of





CITY OF BRISTOL  
Fishponds Housing Estate. By a Panel of Architects.



CAMBERWELL M.B.C.  
Carried out by His Majesty's Office of Works

those who share the temperament. Unfortunately, the fact that there are a few who not only see visions of great beauty, but have the exquisite power of expressing them in so called works of art, has led to the assumption that these forms of expression are the only ones appropriate for the artist; and that it is the duty of all those who share the endowment, shunning practical affairs, to seek, however imperfectly, to express themselves in one or other of the fine arts. Hence we see hundreds of those who have been blessed with some moderate degree of artistic gifts wasting their lives in the production of second-rate pictures or art fancies! Meanwhile the practical affairs of the community lack the inspiration and design which their imagination if properly trained might well have been adequate to contribute. It is small wonder that the artists standing or thrust aside from the main streams of life have too often been content to play in the eddies; and at times in mischievous mood to tease the rest of society by persuading them to accept jazz patterns for great paintings, and for statuary human effigies compiled from the child's box of bricks.

The terms artist and practical man represent no complete or scientific division; most men enjoy in some degree and may learn to use the faculties of both; otherwise where would the architect be! Nevertheless, the terms do represent with sufficient accuracy a specialisation of temperament, of faculty, and of methods of work, the understanding of which is necessary for co-operation between the two types of men, as its appreciation is important for the public. The clear advantage of such specialisation and co-operation is not diminished by quoting rare examples of the practical artist or the imaginative engineer. Most men, being creatures of but limited powers, can only reach a decent level of competence by specialising in the use of those faculties with which they have been more generously endowed. It is the co-operation of such men that in some degree compensates for the general absence of the superman. The danger of this plan arises when men specialise for too much separation in their spheres of work, instead of specialising for co-operation in the same spheres.

Without attempting exact definition, we associate especially with the artistic temperament or faculty, the power to see that which is not there, to call up visions of what might be. An example

of method may best illustrate what is meant. The planning of a cottage home is generally thought to be very simple. The ordinary person supposes that the plan is the result of following a few easily learnt rules, coupled with regard for sundry "dons"; that a short list of requirements can be made, and that by a system of modification, trial and error, ticking off the points as dealt with, the design can be compiled. These methods have their place no doubt, but it is not thus that real designs emerge. The truth is that the problem, far from being simple, is as complex as the family life which the dwelling is destined to accommodate. Every room should have its appropriate aspect, size, shape and relation to the other parts of the house. Ready inter-communication must be provided without involving sacrifice of space in the building, loss of comfort in the rooms, or waste of time to its future occupants. Each room in turn must have its door, window, fire, and other parts in right relation and arranged to leave suitable spaces for furniture. All this must be kept within strict limits of cost; and in addition to being convenient in use and comfortable to rest in, the building should be pleasing to look upon; which means that its mass must set happily on the site, and its colour harmonise with its surroundings; that the plan shall be one which will roof well and light well, and that the proportions of all the external parts shall so harmonise that the whole design will look well.

It will be realised that in the making of such a design if the place, size or form of any part is modified a score more parts will need to be adjusted to restore the right relation or the balance of the composition; a tedious process, and little likely to succeed on the compilation method. How, then, does the artist work on such a problem? When he comes upon the site, as Kipling expresses it, "he makes a magic"; and as he intently meditates on the problem there rises before him an image of the cottage that is to be. He sees the spot where it should stand, the form and colour which will best fit into the picture. He sees, too, the opportunities for use and enjoyment which the site affords, and watches the life being lived there. He does not try to remember, one by one, the innumerable "do's" and "don't's"; for should he be tempted to put the door, window and fire in wrong relations,

he would see the cook standing in her own light, or the door swinging irritatingly against the easy chair in which the occupant was trying to read. Instead of the ineffective compiling of details, the artist holds the plastic design suspended in his imagination while he studies it and moulds it, seeing by an instantaneous series of pictures the effect on the exterior view of each internal modification, working the details of plan or elevation with the whole always visible in the back of his mind to help him and check him. This process of design is frequently swift in working, for imagination acts by flashes; but it is not easy, and needs both training and a special kind of knowledge. To create the pictures the mind must be stored with the properties which compose them. The requirements, the conditions and, in this case, the life of the occupants, must be so thoroughly and sympathetically understood as to have become almost an instinctive equipment.

You may think that I have over-elaborated this simple process; that most of the possible combinations both in plan and design have been explored and tested, and that the sites on which cottages have to be erected offer few opportunities of any kind, except as regards such sunlight as the state of our atmosphere and the heights of adjacent buildings may allow to fall on our dwellings. You would be astonished how frequently even this important opportunity is overlooked: how many houses are still being built with sunless living-rooms and sun-baked larders. But let us carry the matter a stage further. Consider the laying out of those dreary sites which offer so few opportunities; instead of compiling the plan by adding plot to plot and street to street in obedience to the practical considerations of so-called profitable development, thus effectively destroying any valuable opportunity of convenience, pleasure or beauty which the site offered, suppose there could be brought to bear on that initial stage of laying out the same kind of imagination the same magic of design; need it any longer be true that the cottage sites offer no opportunities? That a few more houses should be crowded on the estate is no doubt an important practical consideration, but how supremely unimportant it really is compared with the destruction of the beauty of the land, and of the possible pleasure of living upon it, which may easily result!

If any imagination, even faintly endowed

with the artistic faculty, had been present to see what might be, can we for a moment believe there would have been that which, alas, we find in the many square miles of dreariness and squalor which constitute so large a section of all our modern towns?

If in the planning of the cottage or the lay out of a building estate, we see that scientific knowledge and methods of compilation cannot without the aid of the imagination of the artist prove successful, in the wider sphere of town planning, the difficulty of compilation and the need of imagination are not less, but greater.

Hitherto the work of town planning has suffered for want of clearer understanding, even on the part of those well versed in the subject, of the difference of faculties and methods needed for success. If the practical man has sometimes thought that complete mastery of the science of the subject would suffice to enable him to practise that which is as much an art as a science, it must be admitted that the artist has at times also imagined that his training and his art have forthwith qualified him to become a planner of towns, forgetting that this particular art is based on an extensive science, which must be at least understood. The artist may, indeed, have trained his imagination and possess the faculty of design; but before he can design a city plan he must master the subject. The knowledge he needs is not merely that of the barrister getting up his case, though he, too, will have many briefs to study; nor, on the other hand, is it the complete and scientific knowledge of industry, commerce, land values, drainage, road construction, etc., which the economist, the valuer, or the engineer must possess; though a general familiarity with all these is required. What the artist specially needs is a sympathetic insight into all the relationships of city life, a realisation of the reactions which take place between the city environment and the human society which it clothes and expresses. He needs, in fact, that particular range of knowledge which will enable his imagination to picture the city as it might be, to see the life of the people going forward in it, to see all the different parts and functions in their true relation. He needs this that he may be able to study his vision effectively and mould it to meet the realised conditions, or modify it to avoid the apprehended difficulties. The kind of knowledge needed is extensive rather

than intensive; for there must be maintained a degree of detachment from the details of the problem if the city and the life of the city are to be seen fairly and seen whole. The town designer must prepare his imagination for this work by watching and thinking over the phases of city life; meditating on their comparative manifestations in many towns; entering sympathetically into the needs and limitations, musing all the time on visions of how work might be made more efficient and town life more pleasant.

In every case there is much preparation to be done; thorough knowledge of that which is must precede and be the basis of useful visions of that which may be. That knowledge we speak of as the survey; in order that it may be adapted to the designer's method, it should be set out as far as possible in graphic form. After the artist has expressed his vision much will remain to be done in preparing the design for practical execution. What I urge is that the function of the artist, the stage of design, shall not be overlooked. Let the preparation be as scientific and as complete as may be; when the actual planning stage is reached there is need for the imagination of the trained designer to lay hold of the multitude of conditions, conflicting interests and requirements, and with a vision of the city life always present as a guide, to appraise them at their relative value. The designer will study his site, picture its opportunities for work, for business or for play, and will mould the vision of the ideal city until it satisfies the needs and is itself so harmonised with the natural features of the land, that city and site become welded into one conception, a complete design. This, it seems to me, is the special contribution which the artist has to make to city building; he must contribute the vision of what the city might and should be, and translate that vision into the design through which it can be realised.

The practical man or engineer, already versed in all the sciences connected with town planning, if he has the necessary artistic faculties, may cultivate them until he becomes also a master of design and creator of beauty. The artist or architect already trained in design may study the economic and engineering problems and become also a master of the sciences of the subject. Either may cover the whole field of work if he is possessed of all the necessary powers. But it must be recog-

nised that faculties are lavished on few men with such liberality; and that the methods of work are so different that the practise of either may render more difficult success in the other. The detachment from much detail and the free use of imagination which are essential for the designer may well be dangerous for the engineer. The necessary concentration of the constructor on the perfection of his detail and the security of each stage of his edifice may tend to restrict the freedom of imagination which is the designer's greatest help.

It is the need for the different faculties for which I plead, and because they must mainly be assembled through co-operation I look for a greater measure of mutual appreciation of function and method. The practical man must realise that his work will be worth much more if it is guided by the comprehensive vision, the co-ordinated design. The artist must recognise that his vision to be of service, his design to be practicable, must be conditioned by the limits of what is and what is possible, which the scientist or the engineer may determine. There is little use dreaming of lakes in a land where the water supply available does not equal the evaporation.

I seek then to enlist your help in this project of mutual understanding between the artist and the practical man, between the man who sees what might be and the man who knows what is.

As architects we have perhaps a special opportunity to help towards this better understanding; for our work touches both the artistic and the practical. If our buildings occasionally have pinnacles they must always have structural stability. If at times we reach up with the artist to the beauty of the clouds, we are compelled with the practical men to keep our feet firmly planted on mother earth; and the visions which our spirits may gather in those higher regions serve but to help us more fittingly to solve our practical problems. If, as the distinguished Finlander Saarinen recently expressed it, our function is "to create harmony and beauty on a foundation of the practical," we should, through understanding something of the temperaments and experiencing the methods of work of both the artist and the practical man, be in a position to help each to a greater understanding and better appreciation of the other.

I suggest that as the need for this is urgent, so the time is not inauspicious. Mere materialism



LESS SUCCESSFUL DESIGNS



MANCHESTER C.B.  
Typical Artisan Houses, built in 1895



is losing something of its hold. Science, so long its main support, seems busy now knocking away the props, and, breaking through former bonds, it is reaching out to new spheres of knowledge and experience less and less distinguishable from the spiritual.

Dissatisfaction with the results of a civilisation of quantity, and economic pressure are alike forcing the more civilised countries to give greater attention to quality. It is becoming clear, at least, that prosperity will not much longer be attainable by selling large quantities of indifferent products to the more backward peoples. The quantity business is so easy to learn, and they are all rapidly acquiring it.

Apart from the disillusionment, and the searching for wider co-ordination, which have been referred to as noticeable in America, many other signs that a change is taking place in the scale of values may be noticed in that land to which we look for forecasts. Perhaps it is enough to refer here to the wonderful development of architecture, and the increased respect shown for it. When even the rampant demon of advertisement hides his diminished head in the presence of dignity like that of a Pennsylvania Railway station, one realises how great a change has already come. A desire for order and for quality, a love of beauty, in short values of a more spiritual character are gradually re-asserting their influence.

In the rapid spread of organised efforts for housing and town planning in many lands, we recognise a similar weariness of confusion and the haphazard, and see that the desire for harmony and for planning are making themselves felt. If the signs of change are generally auspicious, here in our own land the local conditions are favourable for the project.

After strenuous and long sustained efforts to build enough houses to relieve the shortage, at last one can feel that progress has been continued on a steadily accelerating scale long enough to have acquired considerable momentum, and it becomes possible to give more attention to other aspects of the work than the mere increase of quantity; possible also to hope that greater care and attention will now be devoted, both centrally and locally, to the wider subject of town planning. The first post-war assisted housing scheme spent itself towards the end of 1922. That scheme resulted in building about 215,000 houses. In 1923 Mr.

Chamberlain, the present Minister, introduced the second great effort to stimulate building, under which 122,719 houses had already been completed on the first of October. The number of houses finished and the number under construction have grown steadily month by month, until over 10,000 were completed in the month of September and over 70,000 were in course of construction, under the various schemes of financial assistance, by the Government or the local authorities. To these must be added the houses built without assistance. During the last period for which there are records they accounted on the average for over 5,700 more per month. Assuming this rate to have been maintained, a total of over 15,700 houses will have been completed during the month of September. This is city building on no small scale. From returns published in the *Labour Gazette*, this great housing effort appears to represent over two-thirds of the total value of the buildings of all kinds erected by the building industry. American figures confirm this proportion. It is hardly too soon to inquire how much of this work has benefited by the co-operation of the artist and the practical man. How much of it adorns, how much disfigures our land? The answer is not easy to find.

When the first housing scheme was launched after the war, with a view to overcoming any local inertia, an arrangement for financial assistance was adopted which necessitated close supervision and guidance by the Central Government. Standards of health, accommodation, and design were set; and a continuous effort was made to reach and maintain those standards. In the process, as was perhaps inevitable, the unlimited financial liability of the Central Government at a time of very high prices, led to a degree of supervision harassing to local authorities and their architects, and tending to undermine their sense of responsibility and diminish their interest and pride in the work.

When the second effort was made in 1923 the reverse arrangement was adopted; the central authority undertook a limited financial obligation only, and laid down but few and general conditions. The margin of financial liability was left with the local authorities, and a degree of freedom from central supervision commensurate with the new position was given them. Their proposals and their estimates of costs are generally approved, but plans of lay-out and of houses are not sub-

mitted to the Ministry of Health, except in the case of difficulty as to cost, or other special circumstances. You will see, therefore, that the responsibility for the standard of accommodation, comfort and design of the houses no longer rests on the central authority, but is mainly a local one.

What has been the average result of this change, and what it will be in the future, are matters of no small moment. Much that I see inspires me with hope; in many places excellent work is being done, the greater freedom has been pro-

happening in some places! Cases have come under notice reproducing many of the worst evils of the nineteenth-century industrial town builder. A layout devoid of interest or merit, plans inconvenient and uncomfortable, aspect neglected, north living-rooms and south larders; and, as might be expected in such cases, elevations consisting of incongruous features unhappily combined.

This ought not to be; it is little better than wilful waste that we should to-day be using our inadequate resources to such ill effect. That we



NEWBURN U.D.C.

Architects: Adshead and Ramsey, F.F.R.I.B.A.

fitably used. I know of cases where recent housing estates have been well laid out and are being covered with houses which in design will bear comparison with our beautiful traditional cottages, and in comfort and sanitation far excel them; which, moreover, do not exceed the present average prices, proving that good design, though costly in thought and care, need not be expensive in money. But I see also much which falls short of this standard, and no little that inspires apprehension as to what may be

should still be destroying the remaining beauty of our land by development such as described can only be regarded as spendthrift extravagance. And what of the wider field of town and of regional planning? Here, too, I think conditions are favourable for an advance along the lines suggested. It is true that in this case much of the science still remains to be discovered; many of the economic tendencies and practical requirements, many of the methods for reconciling conflicting interests and giving effect to proposals have still to be worked

out. Nevertheless, a great deal has been accomplished—309 local authorities are engaged in making town planning schemes; 32 regional committees are co-ordinating the work of wider areas, covering in all nearly 8,000 square miles. On the basis of the science and technique so far evolved plans are being made. Whether that basis has or has not acquired something of final form, it is equally important that the imagination of the artist should play its part in forming these plans. I do not complain that since 1909 we have concentrated our main attention on the practical problems which have to be dealt with, much less desire that the labour on these problems should be relaxed; the method is natural to us as a people, and it is a good method; it is one, moreover, which has been found very helpful to other countries whose natural methods are different. But it is not the whole; and I do suggest that the time is now ripe when we may with real economy add a little more creative vision, more of the design which leads to order and beauty than we have hitherto attained in our plans. I say this the more confidently because some of the work already carried out is proving that order and design, proportion and relation are not valuable only for their contributions to beauty, but that without them even the practical utilities may break down. The road junction which merely provides sweeping lines for the traffic on plan, when built up may prove confusing to the human mind, for want of such order, such symmetry, such design in the forms of the sites, and the groups of the buildings as would explain the junction to the approaching drivers. Some people always imagine that art or design consists in sacrificing important practical considerations for the sake of mere appearance. On the contrary, the ignoring of art, of design, too often means sacrificing the only supremely important considerations to a few petty practical details; as when all that makes a place worth living in is destroyed for the practical advantage of crowding a few more people into it!

No such natural conflict, in fact, exists; the practical and the artistic are two aspects of one purpose, and both are equally necessary to successful attainment; without the other each alike is maimed.

I have already suggested that, as architects, we may contribute to secure co-operation among those who help in city building. But what about

the general public; can we do nothing to stimulate in them, and find expression for, that natural desire for beauty of surroundings which has been almost universal since the earliest dawn of civilisation? I suggest that we can; that we each have a special duty to our own city; and that the only influence at once sufficiently widespread and potent is the influence of the home.

It is natural, and it is well, that all young architects should aspire to play a distinguished rôle in their profession, to design the greater buildings for which monumental character is appropriate. But even that more distinguished work must in the long run depend on the appreciation of the public; and I suggest for your consideration that house building, which as we have seen far outweighs all other branches of work in volume and in value, also exceeds it in the influence which it exerts on the minds of the people, and in the extent to which it may contribute to or ruin the beauty of cities. That eminence may be reached in this work needs no proof in the presence of our honoured president; that lasting fame may also be found, the names of the brothers Adam testify.

The work, too, excels in human interest and in the number of contacts which it establishes with every branch of communal life. If you become really interested in the house you cannot stop there; you will be led to think of its surroundings, of the laying-out of the sites, provision for recreation and the enjoyment of life, preservation of the natural amenities or the creation of new ones. You will thence find yourself involved in wider and wider interests until all the questions of town planning and city building are brought within the sphere of your attention. Ultimately you will reach the goal of the monumental building, but will see it not as a detached project for a competitive design, but as a point of climax in the city plan. Your approach through the long avenue of city life will reveal such buildings in better perspective, and in truer relation to their neighbours. You will realise through that approach, as others cannot, the background of the city against which all its important and its public buildings stand forth, to adorn it and express its activities.

If there is even a measure of truth in my view that this approach to architecture from the dwelling is best for the architect, and that the interest and appreciation of the people can best be stirred

in their home whence it will spread in widening areas until it embraces the whole town, then I suggest that in our architectural training greater emphasis might be laid on this work. Let every student study the life of the home and learn to plan and design the small house thoroughly; let him follow this with some study of the combination of small houses into buildings composed of two, three, four or more dwellings, and the further combining of these larger units both in plan and elevation into more extensive groups, developing by the arrangement architectural relations and unity, in harmony with the contours or other features of the ground. This affords a truly fascinating field of design which few have yet explored, and fewer mastered. From this he will proceed to the development of sites and their relation to the town plan; when in due course he comes to exercises in monumental design he will at least have some idea of their place in the city, and the background against which they should stand. Incidentally, as our schools must turn out many architects whose opportunities for monumental work will be long in coming, and some whose gifts do not qualify them for such work, we shall at least have trained numbers of men better qualified to occupy that almost limitless field of house building and city planning which offers ample scope for men of very varying talents.

Finally, we must not forget that, be we artists or be we practical men, we are citizens of our town or village; and to the extent that we are specially qualified to judge in such matters, are the more responsible as trustees for posterity that our city is handed down to them with its

treasures intact and its beauty preserved or restored. Therefore let us get together in ways appropriate to our local circumstances. Our president made an admirable suggestion in his address, which will suit many places. In one town I know excellent work is being done on another line; the resident architects form a panel under the leadership of one of their number who acts as consultant to them and to the town council, co-ordinating their work and advising the authorities. He apportions the building among them, himself doing no building, but co-operating with the authority and their engineer in the town or site planning.

From the high average of work resulting, I judge the arrangement to have no small educational value for the architects, as it certainly confers much benefit on the city. There are many ways in which the influence of the architect may extend. The first and the one most under our control is a thorough knowledge of the work and what is required. That is not all; but it is our part and I say to the younger architects and the students, if you will so qualify that you can do this work sufficiently well, there is to-day a better chance than has existed for many a year, that the opportunity to work towards the improvement of the homes and the beautifying of the city will come to those who are ready for it. For it can hardly be doubted that we are entering a period of planning and co-ordination of work in many spheres, a period when I believe the architect and the designer will have an opportunity to strike out from the eddies into the main stream of life and play a more important and a more worthy part than they have often played in the recent past.

## Discussion

### THE PRESIDENT (MR. E. GUY DAWBER) IN THE CHAIR.

Mr. G. L. PEPLER (Past President, Town Planning Institute): It gives me great pleasure to move this vote of thanks. I attribute the honour principally to the fact of my early and continuous discipleship under Dr. Unwin, ever since his book was published, and of my close connection with the Town Planning Institute, of which he is a Past President, and which represents the co-ordination and co-operation of the architect, engineer and surveyor on which he lays considerable emphasis.

Whenever we gather to sit at the feet of Dr. Unwin, we come expecting to receive inspiration, and this

evening our expectations have been realised abundantly. His genius has brought to our notice a practical proposition, touched and illumined with the magic of insight and imagination. He has delved out for us some underlying verities and shown us their essential place in a balanced scheme of things, and not least in value, it seems to me, is his clear demonstration that the practical and artistic are but two aspects of one purpose.

In view of the subject of the paper it seemed rather appropriate to read this morning, in the *Yorkshire Post*, that yesterday, on "Mayor's Sunday," at Hartlepool,



the preacher was an architect, Mr. W. D. Caröe, and the report of his address was headed "The Shame of the Hideous."

This subject of civic design has many aspects, and if we are to succeed in any of them we must have the support of public opinion. One matter in which we ought to be able readily to enlist public interest is the urgent need to save from further spoliation our beautiful countryside, which is not only of great value to ourselves, but is the delight of our sons and daughters all over the Empire, as well as of visitors from other lands.

The illumination of the artist, using that word as defined by Dr. Unwin and not as the maker of pretty trifles, seems to me to be required at all stages of city building or town or regional planning. In the essential preliminary studies imagination is required in the selection of relevant items for survey, and still more in achieving graphic representation so that any citizen may readily understand the interplay of causes and grasp the essential facts of the situation. Failing this understanding, he cannot be expected to realise the necessity for a policy and for a plan. There is still a great field for architects and artists in the matter of graphic representation, and it is one of extreme importance at the present day.

It gives me the greatest pleasure to propose the vote of thanks to Dr. Unwin for his inspiring address.

The PRESIDENT: We have with us to-night the Very Rev. the Dean of Canterbury, and perhaps he will be kind enough to second the resolution.

The Very Rev. G. K. A. BELL, DEAN OF CANTERBURY: I have listened to Dr. Unwin's paper with the greatest interest, and have also watched his making magic on the screen with pictures, showing us how to do what ought to be done, and occasionally how not to do what, sometimes, people want to do. It seemed to me, as Dr. Unwin's paper progressed, that the title of his lecture, "The Architect and his City," opened up the widest possible field, because, as he conceives the function of the architect, it seemed to embrace all activities and all experiences. As I listened to him I reflected that I had lately been to a city in which architecture is, I believe, at the present moment at a very high pitch of development, the city of Stockholm, where there is a beautiful city hall, beautiful modern churches, beautiful streets and houses, and, fortunately—whether as cause or effect, I do not know, but perhaps as cause—where there are no slums. Browning in one of his poems makes an appeal to the public. He says:—

"I would like to see the butcher paint, the baker write for his pursuit,  
The candlestick-maker much acquaint his soul with song, or haply mute,  
Blow out his brains upon the flute."

Dr. Unwin appeals for the co-operation of the artist and the practical man, and I suppose that the practical man and the ordinary member of the general public, if he is to have something of the artist spirit of appreciation in him, must blow out his brains upon the flute. If you want to develop the artist spirit in the ordinary member of the general public, I am sure you can do it by appealing to him, as Dr. Unwin said, by building his home.

Professor S. D. ADSHEAD [F.]: I should like to support Dr. Unwin in his plea for giving the artist his place in connection with the work of the practical man in the great movement of town planning and housing. He has touched on many aspects of the question; I think there are two very real and very practical aspects which, it occurred to me, might be emphasised. He made a plea for regularising and giving order and architectural value to our road crossings and road connections. There are greater opportunities for the architect in these particular sections of road construction than is generally appreciated. It is hardly realised yet that it is the buildings that make these places, and not simply the lines of the roads. I regret to see the small enterprising builder monopolising potential sites. I should like to see those areas—of which I know a good many—considered not simply as road connections and road crossings, but as potential positions for building.

I should like also to emphasise the importance of what Mr. Pepler said respecting our rural scenery. We all realise that great freedom has been given to the motorist; he can race all over the country; buses, I think, run almost from Land's End to John o' Groat's, and public conveyances of all kinds run along all roads two or three times a day. It is little wonder, therefore, that the countryside is being bespattered with spots of architecture not always of the highest value. While the public enjoy being able to penetrate every hole and corner of this beautiful land, we ought to see that the control of building operations and reservations is as hard and strict as this country can make it. If we do not reserve our beautiful landscape, the ruination as time goes on will become more and more apparent, just as in the industrial stages before the Public Health Act of 1875 it was not realised what stereotyped streets meant until the process had developed for a considerable number of years. We should have the foresight to see that unless we take this great question in hand at once and seriously, with all the force we can muster, there will be an overwhelming reproach upon the early days of town planning.

Dr. I. G. GIBBON (Ministry of Health): Dr. Unwin always deals with his subjects with so much freshness of thought and so much felicity of expression that it is almost disloyal to disagree with him. I am not sure that he should not be classed as a dangerous person. I should have liked if he had started his



lecture with a dictionary. "Artistic temperament," "design," are cloudy words. What, exactly, do they mean? Do we mean anything more by the term "artistic temperament" and by "design" than constructive imagination? I suggest that constructive imagination is not the monopoly of the so-called artistic temperament. Constructive imagination is as necessary to a Ford as to anyone, and much more to the man who made the car—necessary even to that person, the technical man, who, I suppose, is the incarnation of all the seven deadly sins, the even mere administrator, like myself. We all require it if we are to do work just above the normal. The constructive imagination, even the artistic temperament, is very much more widely diffused in the community than has been suggested.

May I apply this to one section with which I am very much concerned, that is, town planning? What do we mean by "the city beautiful"? Do we mean a city with one design? I think that, in terms of the modern large town, we do not. We do not plan a town in order to look pretty on a map; we do not plan a town even that it may be a beautiful blob for the future wayfarers by air when they scuttle past at 200 miles an hour. ("Why not?") Why not? The things which can be seen from the air at present are the things which town planners detest—straight lines—and which they detest with good reason. I do not go contrary to Dr. Unwin, but rather in development of his theme, and a step beyond. In wise town planning the first man with constructive imagination who is required is not the so-called artist, however valuable he may be, but the man who, for want of a better phrase, you may call the social economist. It is no good the architect, engineer or other technical man going on with his plan unless the social foundations are securely laid, and that is the task of the social economist, who may also be an engineer, an architect or other technical man. I should be a little more confident in trusting the architect in these matters if I saw more evidence of that sense of grouping in our buildings which has been so sadly lacking during the last half-century. I shall not throw stones at Regent Street; I can, however, recall the most magnificent opportunity for a public authority in the whole world, which has not been spoiled, but which has not been developed to anything like the degree which might have been reached, because it has not been developed as a whole. It is a group of individual buildings, and not a unified group. The difficulty hitherto in town planning has been that the problem has not been looked at as a whole. Town planning, as Dr. Unwin said, is something more than any one of the arts: it is something quite new, something that requires a training and development of its own and the aid of all the various other professions.

One of the most virile thinkers of last century showed how various potentialities develop at different stages in man, and how it depends on the surroundings which faculty develops to the full. I suggest there is in all persons a desire for the beautiful, or the desire for that which is fine, good and well-proportioned, and not necessarily ornamental. Restraint is a necessity with the poor: it is a virtue in the rich. I suggest that the Institute can render a very great service indeed in cultivating the faculty of restraint.

Colonel C. H. BRESSEY (Ministry of Transport): I should like to congratulate you all on your courage in coming to listen to this peculiarly interesting lecture and to see those slides thrown on the screen, for one never knew, from moment to moment, what they would be; whether they would be warnings or admonitions or praise, and whether the name of the unfortunate architect would be on the edge of the slide. For that reason I felt particularly glad to-night that I was not a member of your profession, though I missed that thrill which you all must have had when you saw those slides unexpectedly thrown on the screen. I also noticed considerable doubt among you as to which you thought you ought to applaud, and which ought to be hissed; which rather extends the idea which Dr. Gibbon had just put before us, the slight doubt as to the efficiency of the artistic temperament. I notice the same doubt also pervades subjects which are largely represented in the Press on the artistic side, such as the fate of Waterloo Bridge: whether to improve it by raising it in its present site, or by raising it elsewhere, or by putting up a new bridge in its place. These differences always prevail as soon as an artistic subject comes forward. I doubt whether Dr. Unwin, in his choice of illustrations, has given to the devil his due. I have noticed that when you have a picture of a street in a slum the rain is always falling, the sky is very downcast, there are no trees and no shrubs and nothing to brighten the view. But as soon as a garden suburb is depicted in a photograph, it appears on the brightest of spring mornings, when the birds are singing and all the flowers are in full bloom. I think the artistic temperament in that matter is apt to weight the scales.

I am sure Dr. Unwin must feel extremely gratified at the attention which has been bestowed on town planning, in its widest sense, and that cannot be better proved than by the fact that in the present year, 1925, both the Ministry of Health and the Ministry of Transport have promoted Bills making it possible for local authorities to prescribe building lines along all their roads. I have no doubt that wide advantage will be taken of those powers, and that Dr. Unwin, Mr. Butler, and all those associated with them, will take the opportunity of laying down lines which will give posterity greater advantages and greater amenities and greater

attractions than have yet been found in the country round our great towns.

Mr. W. R. DAVIDGE [*F.*]: Dr. Unwin has a great capacity for enthusing people wherever he goes. I think it is a national loss that he has to spend so much of his time in the humdrum dreariness of the so-called Ministry of Health, when he might probably be doing a greater national service by enthusing the nation as a whole. Dr. Unwin is a national possession, and it is a great thing to realise, and the Ministry of Health is coming to realise, that he is a national possession. There is one Department of the Ministry of Health—namely, the Bye-laws Department—which is not, I think, represented here to-night. If not, I hope Dr. Unwin's influence will eventually permeate that Department and will save the country from some of the unsightly buildings which are being put up, and which are tending to spoil the countryside. It is time that some definite steps were taken, either by bye-law or by definite regulation, to prevent beautiful spots of this beautiful country from being desecrated. When the Dean of Canterbury was speaking, earlier in the evening, with Dr. Unwin's influence still upon us, I thought it would be appropriate, as one reads, in other countries, of the sea being blessed, and harvests being blessed, that before any new suburb or any new estate were laid out it should be consecrated by the Church. It is a sad thing that we have to wait until we depart this life before we touch consecrated ground, and it is as much a part of the Church's mission to see that the work in which the country is engaged is consecrated work, that it is high work for which we need high ideals. I feel that Dr. Unwin's mission to all of us is to lift us to a higher plane, so that we can realise that the work we are to do, whether it is part of the plan or the whole of the plan, is, in the highest sense, for the good of the community.

There is a point which Dr. Gibbon touched on—namely, that there are no powers for the co-ordination of the whole work in one. Dr. Unwin is one of the few men who have the power and the privilege in some cases to co-ordinate the work as a whole. At present our town-planning powers are confined largely to the plan: the elevation does not appear. As Professor Adshead pointed out, the elevation is the essential part; it is the part which you can see, and it is essential that there should be control of town planning, and a co-ordinated inspiration in the buildings that are erected on that plan.

Sir RICHARD PAGET [*Honorary A.R.I.B.A.*]: I should only like to add one word to the discussion which has followed Dr. Unwin's paper, and that is on the point of beauty. He suggested that you could not be a full man without a sense of beauty. But you cannot even be an animal without a sense of beauty, for this attribute goes far back into the animal life, as you know from

such examples as the Bower bird, which spends so much trouble in making its surroundings beautiful, or peacocks, which strut about for the admiration of their lady friends, or the pheasants in Assam, which have competitions in dancing. They show that the love of beauty for its own sake is one of the things which make life worth living, and this is one of the heritages of the higher animals—certainly of man. If you look back you will see that man has lost some of the greatest pleasures of life through this ignorance on the subject of beauty, and the ignorance of the "practical" man as to what is really practical. The practical man has gone in largely for cheapness. But we realise that things which are beautiful are worth paying for. We shall have to have a higher regard for things of prime importance. The lives spent by masses of people for some generations in some of the towns of this country have not been worth living; they have been worse than the lives of slaves in past times, and far worse than the lives of many savages. It would be a magnificent thing if the Church, and if all those who have the opportunity of influencing public opinion, would realise the importance of a sense of beauty for its own sake, and how essential it is that the practical man should in every case regard the human sense of beauty as one of the very first things he has got to cultivate.

Mr. EBENEZER HOWARD: Dr. Unwin touches a note which in itself is a true note, but which was not a sufficient expression of his own idea, I am sure, when he seemed to emphasise the point that the dweller in a particular town should think, as it were, primarily of problems connected with that town. It would seem natural that that should be so, but I contend that in our day and generation we must look at the country as a whole. I happened to be born in the City of London. I ought to be proud of it, I suppose, but I am not. There was a time, I remember, in 1874, when I came back to England from America, and I was mightily proud, as I rode on the omnibus, to see the great surging crowds, which were more intense than they were in Chicago at that time. I think Dr. Gibbon touched the right point when he said the problem is primarily one to be solved on lines of economics. The problem has been created by what is called the industrial revolution, which disregarded true economics in the search for wealth for the individual; and if we are going to solve this problem we must start with economic principles: beauty certainly. This has been mainly disregarded by our great industries. We must work on the lines of true economy from the point of view of the health and efficiency of the workers. Dr. Unwin has done much in the direction of solving those problems. But the manufacturer realises the importance of cheap transport for his goods, the raw material that he has to receive, the goods that he has to sell, because he sees them expressed in pounds, shillings and pence, which is the language

that he understands better than anything else. He considers very little the cost of transport of his workers travelling to and from their work, in energy, in time, in money. I really believe that the manufacturers of this country will have to be taught by their workers' insisting that this element of transport will be considered equally with the other. Then you will get that problem in the course of its solution, which I see *The Times* to-day, in its leading article, referred to as one of the most important of all the problems, the redistribution of our population.

Mr. EDWARD P. WARREN [*F.*]: It gives me great pleasure to have the opportunity of expressing the delight with which I have listened to Dr. Unwin. I well remember the admirable paper last year, which he read at Oxford.

People are too prone, in considering town planning, to regard it as an exact science. I do not think it is that at all; it is not something which you can learn, like algebra, from a book. It is largely an affair of perspective and sympathy; architectural sympathy I take for granted, sympathy for the needs of other people and their possibilities, whether we are building, walking, inhabiting or breathing; and the task which the architect has to fulfil in his contributions to town planning is largely conditioned by sympathy, ordinary gentlemanly feeling. We should try to keep the ideal before our country not of enlarging the towns or increasing the population, but of enlarging its towns and decreasing its population and so giving more room and more possibility of life to people who have to inhabit the centre of a town. If we are to seek a motto for town planning, or rather a more or less cheerful sentiment in that direction, it might be not "Happy is the country that has no history," but "Happy is the town that has no slums." If Stockholm has no slums, Stockholm is in a condition far beyond that of most other European cities to be happy. In Copenhagen, which I have visited, the apparent absence of slums struck me. There may be slums, but I did not discover them—that was some time in 1909; but I noticed then that every effort was being made to make the town pleasanter to all classes of the people. There was provision for the then growing motor traffic, for the horse traffic and for the bicycle traffic; there was also a kind of old-age pension, delightful flats which were bestowed upon people who had reached 65 years of age, after reputable careers, who had money enough to furnish their rooms. They were supplied with a flat, with heat, light and water and garden. They had to find everything else for themselves, but those homes were found and secured to them as long as they were capable of inhabiting them respectably. That showed not only a sense of town planning, but also a sense of preparation for the possibilities of civilised life. To plan towns without doing something to secure civilised life in them is only half the battle.

There is one aspect of affairs affecting roadways in this country which requires immediate attention. I have the good fortune to inhabit a county which is very beautiful, Berkshire, and I have been horrified lately to notice an increase of abominable corners decorated—or rather, I should prefer to say, desecrated—by things which at a distance look like a collection of vividly painted idols in red and green. On coming closer you find that they are stations of the A.A. (the Automobile Association), to which I belong, and there are advertisements of Shell Spirit. They are a vivid red, shaped like joss houses, so that an intelligent savage visiting this country for the first time would think they were joss houses, and that the figures were idols. And I notice the same sort of thing has gone farther, into Dorsetshire and Herefordshire. It is terrible that these things should go on spreading. I possess a motor myself, but I do not want to go at sixty miles an hour through a village, and I do not see why we should devote so much county money, ratepayers' money, to make it more and more easy for people to go at an inordinate speed; or why, if ancient buildings happen to be on corners, they should be removed and corners rounded so that motorists can go more recklessly at a still greater speed. Town planning is in danger of becoming largely conditioned by the motor car, and we who are keen about town planning should try to be fair in our minds towards other means of locomotion, and to no locomotion at all.

Mr. GILBERT H. JENKINS [*F.*]: Town planning is a very young science, or art, and the fact that it is called town planning has, to a certain extent, limited its field. One wonders whether the time will come when town planning will be considered not only for a small town which is growing, or a particular district of a town which is increasing, but for the time when some of the houses will have become business premises, and some of the streets which are now byroads will be important thoroughfares. One notices in the towns of England that there is a certain standard which depends partly on the age of the town, partly on its growing importance. You might express it in storeys; the two-storey village, the three-storey country town, the more important four-storey towns. London at the end of last century you might call a five-storey town; now it is rapidly becoming a six-storey city, and perhaps in the near future it will be an eight- or ten-storey city. When we look at a town from the point of view of its development, it appears that, not only from the artistic, but also from the traffic and utilitarian points of view, one has to consider in the layout the width of the street and its relation to the height of its buildings. If we are going to preserve our countryside, should we not consider that when our cities have reached a certain size people should be compelled to live in flats rather than houses, and so prevent the countryside being swallowed up entirely?

Major H. C. CORLETTE [F.]: We have heard something about the artistic temperament, and the artistic point of view, and about beauty, but I do not think any one of us here can define what any of these is. Beauty, as far as I see it, is something which grows very much of itself. One speaker suggested we should look at the whole rather than at parts. I suggest we should consider both together, because the whole cannot be complete unless the parts are satisfactory, and no part can take its place in the whole unless there is a satisfactory relation between the two. But let me make one practical suggestion in connection with the point he made about the redistribution of the population. Is it not true that if you were able to treat the Empire as a whole, and not only look at this country as a whole, you might attack the problem of redistribution in another and a fresher way? We have in this country, as a consequence of the extraordinary industrial revolution of the eighteenth century, a condition of slums which ought never to be seen in any country in the world. If you can only persuade a sufficient number of people that there are open areas waiting to be peopled in the outside parts of the Empire, you can pull down half the slums and make garden cities in the middle of London. Let the people realise there are places waiting for them in Canada, Australia, New Zealand, and South Africa, where they can live happier and healthier lives.

Mr. L. H. KNOX: I would like to speak for a moment on a question which has not been emphasised, and that is the æsthetic aspect. Architects have the idea that they make architecture, but it seems to me that is not so, that there is something behind all the standard styles which architects never made. There was a soul in Tudor times which made architecture then, just as there is a soul in every age which produces architecture, sculpture, painting, true poetry or true music. Without that soul, we cannot have any true fine art. The practical aspects of town planning are good, and architecture is in a better condition than any of the other chief fine arts to produce satisfactory results, because the practical and the æsthetic are more nearly combined in it. But we can do nothing original. It appears to me that the fault of architects to-day is that they conceive they can do something original. It takes the soul of the age truly focalised to do anything worthy. We can adapt the old styles to domestic architecture, and I think public architecture, especially in this city of London, is most lamentably inefficient or deficient. There is a lack of taste in the new buildings, and architects seem to be doing much to spoil their town for future generations.

The PRESIDENT: We have had an extraordinarily interesting discussion, as well as a very charming and admirably thought out paper from Dr. Unwin. He has covered so much ground, and the speakers have

dealt with so many subjects, that I feel it is impossible to add anything at this meeting to what we have heard.

A good deal has been said about the education of the public; I venture to think that we also need to educate the architect. A great deal of the unfortunate results of the town planning we have seen in the suburbs of our towns all over the country, from east to west, is due to inefficiency and inadequacy on the part of the officials in whose hands—whether they be professional architects or salaried officials—these problems have been placed. The layout of the ground is often very commendable, but when you get to the buildings themselves they can only be described as a disgrace to modern architecture. If architects give the public good architecture, the public will be quick enough to appreciate it.

I put the vote of thanks, which was proposed by Mr. Pepler and seconded by the Dean of Canterbury.

The vote was carried by acclamation.

Dr. UNWIN (in reply): I do not think there is much that I disagree with in what my friend Dr. Gibbon said. I think probably he is right, that artistic temperament and design are very difficult words to define, and probably I was also right in not trying to do so, at any rate with the extent of my knowledge. I also very largely agree with him that a man like Ford has something of the artistic temperament in him. I think the artistic temperament may find different expressions, and, as I rather hoped to bring out, I think we can make better use of him in many ways than we are doing just now. I agree that the whole of our town planning and city planning must be based on the social economist. It is a matter of our finding some form of beautiful expression for that life and for those conditions which we shall learn from the economist.

I will not go over the various points which have been raised, but there are two I should like to mention. I do not think that our trouble in this country at the present time is that we have not room for the people. I do not think it is the land we use that matters: it is the land we litter and waste. The whole of our population could be put on the land with a density of not more than ten houses to the acre, and there would still be plenty of unspoiled country left.

I was interested in what was said about beauty. I shall not go into it further to-night, except to remind you that William Morris always said beauty was largely the expression of men's joy in their work, and I think there is a very profound truth in that. I think it has got to grow. It has that inestimable value that you increase it by enjoying it, and you still further increase it by sharing it, which is not common to many of the other joys of life that some of us run after with so much zeal. Therefore the longer I live the more I am convinced that it is one of the things we ought to prize highly, we ought to cherish, and we ought to seek to create.



## Reviews

**EAST KENT REGIONAL PLANNING SCHEME PRELIMINARY SURVEY.** *Prepared for the Joint Town Planning Committee of Local Authorities by Patrick Abercrombie in collaboration with John Archibald. [The University Press of Liverpool and Hodder and Stoughton, Ltd., London. 1925.]*

Despite Professor Abercrombie's wide experience in the preparation of regional reports he must have felt that the adequate presentation of the problems of East Kent would tax his abilities to their utmost. That he has come through the ordeal not merely with success but with distinction is a matter for general congratulation, proving as it does not merely the practicability of this form of study under more than ordinarily complex conditions, but also the importance of affording a clear and comprehensive picture of the various aspects that must be visualised if development is to be on sound lines, and not an incoherent and opportunist patchwork.

Realising the magnitude of his task the author has secured the collaboration of a number of distinguished men whose special experience or local knowledge has added much to the value of the report. The list is too long to quote, but the name of Mr. John Archibald appears as jointly responsible for this work, so it may be assumed that he has had an important share in its preparation.

The opening section deals with the topography and geology of the district, which may be roughly defined as that part of Kent lying east of a line drawn from Whitstable to Sandgate. The importance of these aspects need hardly be emphasised in view of the fact that the anticipated development of the coal field is the main reason for the preparation of the report. Plans and a good sectional diagram give a very clear impression of the geological formation with its coal field shaped like the end of a spoon, its edges striking the coast line at Richborough and Shakespeare's Cliff and its point lying a few miles to the north-east of Canterbury. After this outline the report reviews (II) the agriculture and vegetation of the district, (III) its archaeological features, (IV) administrative divisions, (V) population, health, and housing, returning in section VI to the industrial survey, which is mainly devoted to the coal field, though the ironstone beds towards Folkestone, and other economic minerals, come into the account.

The coal is found in a number of seams of high grade steam coal, in the case of many borings exceeding a total thickness of 40 feet in seams of over 2 feet. The coal is deep down, workable seams ranging from 1,250 to 2,800 feet in depth, according to the locality, as the chalk formation averages some 1,000 feet, and underlying this there are older beds varying greatly in thickness. The depth dictates one condition that may be regarded as advantageous, namely, that the pit heads will probably be some four miles apart and the country less wrecked in consequence. If the proposition that the coal should be employed to produce electric power at the pit heads were carried out, there will be a further gain towards the preservation of the amenities of the district. That this is of the gravest importance, even from the economic standpoint

alone, will be realised when we find that the sea coast towns which would be more or less affected by any untoward development have a rateable value of £1,313,162, which capitalised at 20 years' purchase gives a total of £26,263,240, while the assumed value of eighteen pits in full working does not exceed a capitalised rateable value of £2,816,400.

As the report says, "The coastal towns that encircle East Kent are at present its most considerable commercial asset. From Whitstable to Folkestone and Sandgate they form a series of seaside resorts of varied character which it would be difficult to surpass anywhere in these islands. It is therefore exceedingly important that nothing be allowed to destroy their value in the eyes of the Londoner, for whom, of course, they primarily exist. It would indeed be poor policy, from the point of view of the ratepayers of East Kent, if the increase in rateable value of coal area in the rural districts were counterbalanced by a decrease in the sea coast towns."

"But without some say in the regional ordering of these about-to-be industrialised rural districts, these towns would be at the mercy of influences beyond their control; if the industrial growth were of the old-fashioned, smoke-producing, country-destroying sort they would find one of their real attractions—the rural charabanc trips—gone; and even if the worst deformities of industrialism were avoided, they would not be secure without a regional plan, which promoted their interests as well as those of the coal field."

"There is really no antagonism: forethought and care in zoning, road planning and the preservation of certain natural features are all that are required. These special features of the Regional Scheme should not interfere in any way with the development of the coalfield which, in fact, will in every way be advantaged by systematic planning."

In view of the importance of this comparison it has been brought forward from its position in the report, where it is preceded by studies of (VII) communications, (VIII) open spaces, and (IX) Canterbury, Sandwich and the old villages. This last section, as may be imagined, lends itself to illustration, and some attractive views are included both in this and in the following section on seaside resorts.

The second part of the report deals in outline with the probabilities for the future, including the general zoning of the area, seaport developments and the distribution of population, the estimate being for a probable doubling of this. Here the proposal takes the form of some 7 or 8 subsidiary towns appropriately placed with respect to the coal industries and looking towards Canterbury as a cultural centre and towards the coast resorts for recreation. For these towns the density laid down is 12 houses to the acre: as they would be purely residential, this is considered to be adequate.

Other matters which come under review include improvements in road and rail communications, selection of open spaces, the methods of coal working with a view to eliminating smoke, water supply and drainage, electric power, small holdings, social and educational consideration, with a special claim for the establishment of a University at Canterbury, and methods of realisation and administration.

H. V. LANCHESTER [F.].



## HET MODERNE LANDHUIS IN NEDERLAND.

By K. Sluyterman and A. J. Van der Steur. 1922.  
[The Hague: M. Nijhoff.]

This book comprises plans and photographs of over 200 modern houses in Holland. The illustrations are well arranged and reproduced; the plans are clearly drawn and in the majority of cases show both floors. As a phase of modern architecture, however, the buildings themselves are almost uniformly disappointing. It sets one taking oneself to task to discover whether the disappointment is due to a lack of appreciation in the critic, or a lack of any interesting quality in the architecture. There can be no question of prejudice, for ancient Dutch architecture appeals in an extraordinary degree to the English student, but there is little to remind us of old world beauty in the book before us. The styles and forms are only too familiar, and recall countless designs in our own building papers of some years back, before the modern architect had cast off the "villa" obsession and had studied domestic architecture in earnest. There is everywhere an unrestful variation in scale and in features, an irrational disturbance of the elementary conditions of effective composition. In very few cases does the building speak with its own authentic voice; the paraphernalia of gables, external woodwork, windows of varying proportions and design, throw each scheme into confusion. Any satisfactory relation between voids and masses, or even between the roof line and the walls, is hard to find. The same lack of directness and coherence is noticeable in the plans. Among the few exceptions are some pleasing cottages (C. Brandes), a house with wings and cupola (Freem en Bremer), cottages showing an effective use of the mansard roof (De Groot and Van Laren) and a large house with a fine breadth and dignity in its classical treatment (J. Limberg). The book is witness to a vigorous and lively movement in building, the faults of which may be due to an unchecked exuberance of spirit which will correct itself in time. WALTER H. GODFREY.

## Correspondence

## LIGHTING OF PICTURE GALLERIES.

27 Buckingham Gate, S.W.1,  
10 November 1925.

The Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—In your issue of 7 November Mr. Hurst Seager takes emphatic exception to two propositions which I ventured to put forward in your issue of 25 April last.

- (1) That the glass of pictures must always reflect something.
- (2) That the difficulties of lighting picture galleries satisfactorily without reflections is not amenable to any one specific remedy.

With regard to the first he proves that if the surface or object which glass can (and does) reflect is sufficiently less bright than that which is seen through the glass, reflection becomes by comparison negligible. When, however, the

conditions of relative brightness are reversed, then it is the reflection which is relatively noticeable.

This is precisely what I endeavoured to suggest, but apparently it was not made clear.

With regard to the second proposition is not Mr. Hurst Seager unduly resenting, as destructive criticism, that which was intended to be constructive or at least helpful?

It is precisely because one admires and appreciates Mr. Hurst Seager's simple and scientific cure for low angle or "spectator" reflections that one deprecates any attempt to ascribe to it other properties, such as the cure of high-angle reflections, if, in fact, it does not and cannot possess them. To do so only tends to prejudice its reputation and to retard its adoption.

Surely Mr. Hurst Seager's own illustration affords an excellent example of the truth of this. In the Gallery of the Art Institute of Chicago (Fig. 2) the pictures are obviously hung low, which is at least one cure for high-angle reflections, and the wall above is vacant.

Had they been hung higher up on the walls and therefore within the plane of specular reflections from the virtual "top side lights," then the very intensity of the latter which protects them from insistent low-angle reflections would surely have rendered them almost invisible behind intense reflections of bright sky and sash bars.

To adopt one specific remedy for all ills is always more or less risky. The stimulating properties, which might render brandy invaluable in the case of a patient sinking from loss of blood, might be fatal to one in high fever.

PERCY J. WALDRAM, *Licentiate*.

## THE AUCTIONEERS' AND ESTATE AGENTS' INSTITUTE OF THE UNITED KINGDOM.

29 Lincoln's Inn Fields,  
London, W.C.2,  
7 November 1925.

The Editor, JOURNAL R.I.B.A.,—

SIR,—Following the award of the Institute Medal to the architects of our new premises, I am directed to inform you that facilities will with pleasure be granted to any of your members to inspect these premises should they desire to do so.

E. W. BLAKE, *Secretary*.

## OLD BELLS IN ANCIENT CHURCHES.

The Society for the Protection of Ancient Buildings,  
20 Buckingham Street, W.C.2.

The Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I am desired by the Committee of this Society to draw the attention of architects to a new danger that may affect fine rings of bells and remaining interesting oak cages which sometimes still carry them.

My Committee has recently heard of a case where there is an excellent peal of ten bells. It is reported that these are to be put into the melting pot in order that a carillon may be made. My Committee hopes that the architects of the Royal Institute will use their influence to prevent this form of destruction.

With regard to the ancient oak cages which still remain in mediæval towers, recently collected evidence is leading authorities on this subject to the opinion that very many of these excellent works of carpentry date from before the Reformation. A. R. POWYS, *Secretary*.

## Waterloo Bridge

SIR EDWIN LUTYENS'S REPORT TO THE LONDON COUNTY COUNCIL.

*I.—Letter dated 29 July 1925, from the Clerk of the Council to Sir Edwin Lutyens, R.A., F.S.A., F.R.I.B.A.*

SIR,—You are probably aware that the failure of some of the piers of Waterloo Bridge has led to the expression by various engineers of divergent views on the question whether or not the existing structure can be maintained by some process of underpinning. This difference of opinion may necessitate some further inquiry into the technical question in dispute, but in the meantime the Council desires to be advised on a point which may become of great importance should it eventually be established that the old bridge can be maintained.

The present structure accommodates no more than three lines of vehicles, and valuable relief should be afforded to cross-river traffic in that neighbourhood if the bridge could be made to take four lines. This could be done if a sufficient width between the parapets—say not less than 36 feet—could be appropriated to the carriageway, suitable provision being made elsewhere for the foot passengers thereby displaced.

It appears probable that there would be no serious constructional difficulty in making this provision by corbelling out part of the footways beyond the existing line of parapets as was done, for instance, at London Bridge, another of Rennie's notable works. But it is important that the Council should be advised as to the artistic effect of such an alteration. Little would be gained if the necessary width were secured by means which would deprive the bridge of so much of its artistic value that it might just as well have been replaced by an entirely new structure designed to meet fully present and future traffic needs.

I am, therefore, directed to ask if you would be willing to prepare for the Council a design showing how such a widening could best be carried out together with a report on the artistic effect of the alteration. If in your opinion there are other and more desirable ways of obtaining similar advantages, the Council would be obliged if you would advise thereon also.

Any information which you may require as to the present structure of the bridge or other material facts will, of course, be furnished by the Council's officers.—I am, Sir, your obedient servant,

(Sgd.) MONTAGU H. COX,  
Clerk of the Council.

*II.—Report dated 8 October 1925, by Sir Edwin Lutyens. To the Clerk of the County Council.*

SIR,—The problem put before me has been to prepare for the Council to design for corbelling out the footways and thus effecting a widening of Waterloo Bridge.

I have been further asked to draft a report on the artistic effect of such alterations, and to say whether, in my opinion, there are other or more desirable means of obtaining this end.

I have explored every avenue of approach to this

problem with due regard to the date and drawings so generously supplied to me by Mr. Humphreys; yet I have, I fear, been unable to arrive at any satisfactory design whereby the bridge could be widened by thus corbelling out the parapets, or any similar method of addition.

Architectural detail might amend the schemes already put forward by the Council's Engineering Office, and by others that I have seen; or again, those published at various times in the Press, for corbelling in this matter; but any such amendment would not affect the principle I am anxious to maintain, and I have come to the considered conclusion that there is no way of widening Waterloo Bridge by any such method, without detrimental effect to its appearance.

To overhang footways would altogether destroy the architectural character of Rennie's bridge, which relies entirely upon its spontaneous and direct motif of arch and pillared buttresses. The narrowness of the bridge emphasises its robust character, and, to link the buttresses with any horizontal line that would throw into shade the crown of the arches, would completely mutilate the character of the original design, and would create in fact not only a new bridge, but an ugly one.

I have avoided conferences of any sort so that I remain unprejudiced by divergent views on questions of repair or reconstruction.

Good engineering, as good design, always follows the most direct method; and I cannot but believe that, no matter what the Council's decision may be, the bridge, to be maintained, must eventually be rebuilt.

The scheme prepared to show how the bridge could be tunnelled with sub-footways is ingenious; yet I believe that Mr. Humphreys agrees with me in that such a solution is one not altogether possible to recommend. The best way, if new footways are decided upon, would be to build them in suspension, as independent structures. They would, of necessity, mask the existing bridge; but whensoever, if ever, a Charing Cross or an Aldwych Bridge is built, and when built prove their prophesied relief to present traffic congestion, these independent footways could be removed, and the present bridge, having in the interval been kept intact awaiting this happier time, could then reveal her beauty once more.

Admitting the possibility of a new and independent structure supplementing the existing bridge, it would be possible to build a new bridge of one span—over and above the existing bridge—either for foot passengers or for vehicular traffic. It would entail some thirty or thirty-five steps up from the level of Wellington Street to the upper bridge—an additional burden truly on those pedestrians who wish to cross the river from the Embankment, but one which might be appreciated as a small tax on the public, who have demonstrated their anxiety to save the bridge they so rightly admire. However, I think that only a small percentage of people wish to cross the bridge from the Embankment, as compared with those who cross it from the Strand level.

If a vehicular overhead bridge were contemplated, it would entail a road, starting from York and Stamford Streets, with a gradient of one in forty-three, to give head room over the old bridge, which, on the Middlesex side, could be carried across the Strand to arrive at Aldwych in very much the same position as is proposed in Mr. Humphreys' under-road scheme.

A bridge suspended above the old bridge would not destroy the effect of the yet existing bridge—though it might interfere with various buildings or Somerset House—facing Wellington Street, and much could be said against such interference; but wherever one turns, or whatever solution is attempted, questions of this nature are bound to arise. London suffers, and will for ever suffer, from problems of this kind, until such time as some definite plan and policy is adopted which will ensure, over a period of many years, the growth of a new and predestined London.

A suspended bridge in one span (an exciting problem for your engineers) would create the least disturbance to the lines of the still barely existing bridge; or, similarly, a series of spans, built in suspension to contradict the lines of the present arches. The bridge of one span would be the least disturbing to the views, across the bridge, of St. Paul's, or to the lines and design of Waterloo Bridge itself.

Again, by heightening the bridge, I believe it is possible to widen it by 12 feet 6 inches, thus giving a 40 feet carriageway and two 7 feet 6 inch footways; and this in the end may prove to be the simplest solution, if, when rebuilding, the piers are raised a minimum of 5 feet and a maximum of 8 feet 3 inches. Rennie may have not foreseen the Embankment, and, for this or other reasons, that the bases of his columns would be awash at high tide.

By raising the piers, these bases could never be flooded, and the raising of the arches would increase the waterway between the piers and their abutments by a practical width of 3 feet 6 inches, and, incidentally, greatly improve the Victoria Embankment thoroughfare.

This would again improve the appearance of the bridge at high water. The parapets would remain level, and the traffic gradients required to reach the new level would be within the parapets above the first span on either bank. Widening the bridge will increase the relation between the pier lengths and their pillared buttresses, which are now, in my opinion, great in their æsthetic quality, a point which, I believe and deplore, few realise or appreciate; and for this reason it may not be considered a matter as great in importance as any scheme merely affecting the elevation.

I deeply regret that I have failed to find a sure way of widening Waterloo Bridge by any method which does not, in some way, mar its brave appearance.

Yet I have only mentioned a few of the many ways in which I have endeavoured to discover an adequate solution of what I believe to be a nearly impossible problem—so to add to the amenities of Waterloo Bridge, without affecting its æsthetic possession.

Yours faithfully,  
(Sgd.) EDWIN L. LUTYENS.

#### SIR REGINALD BLOMFIELD ON THE REPORT.

The following letter from Sir Reginald Blomfield on the report was published in *The Times* on 10 November:

"The County Council have done well to publish Sir Edwin Lutyens's report. At least we now know where we are.

The report deals with various schemes for the alteration of the bridge—(1) Widening by corbelling; (2) footways tunnelled under the roadway; (3) footways alongside of the bridge formed as independent structures; (4) a vast new bridge in a single span built high and dry above the existing bridge, either for foot passengers only, which would involve 35 steps up from the original bridge, or for vehicular traffic, in which case it is to begin at York Street on the south side and end somewhere in Aldwych; (5) an increase in the height of the piers from 5 feet to 8 feet 3 inches, in order to enable the bridge to be widened. Sir Edwin dismisses 1, 2, and 3, suggests either a new bridge, independent of and above the existing bridge, or the raising and widening of the bridge as the nearest solutions he can suggest of the problem of "adding to the amenities of Waterloo Bridge without affecting its æsthetic possession," whatever that may mean.

The prospects opened up by this report are indeed alarming. Imagine this gigantic arch in a single span above the existing bridge. As seen from either above or below the bridge, the effect would be that of some hideous nightmare, but, apart from the portentous effect of such a bridge, it seems to be obviously impracticable. Sir Edwin says, "A vehicular overhead bridge would entail a road starting from York and Stamford Streets, with a gradient of 1 in 43 to give head room over the old bridge." But the existing gradient of the approach from York Road to the south end of the bridge is about 1 in 36. Therefore the approach to the overhead bridge would not rise above the existing approach, but would burrow into it. What would happen on the north side goodness only knows, and apparently the poor old bridge would lie derelict and partly buried under this fantastic superstructure.

As to the proposal to heighten the bridge in order to widen it, Sir Edwin suggests that this would improve its effect, although he himself had already pointed out that "the narrowness of the bridge emphasises its robust character," and that to widen it would spoil it, and he further suggests that Rennie might not have foreseen that the bases of his columns would be under water at high tide. Sir Edwin may rest assured that Rennie knew very well what he was about, and that he realised the fact, which Sir Edwin seems to have forgotten, that the Thames is a tidal river. As the water is always moving up or down, the water level, though it may appear constant for a very short time, is never actually the same, and arches which might look well at the top of the tide—personally I think they would be spoiled by heightening—might look intolerably gawky when the tide was down. Nor does Sir Edwin appear to have considered the effect this proposal would have on Somerset House. As it is, the junction of the bridge with Somerset House is admirably managed, and is one of the finest pieces of design in London. A conflict of scale between Somerset House and the bridge is skilfully, if narrowly, avoided, and

there is no clash of design where the bridge joins the building; but if the bridge was to be raised some 8 feet and widened it would overpower Somerset House; moreover, it would involve an objectionable increase of gradient in the north and south approaches. The junction of the bridge with Somerset House is an essential point in the case for the preservation of the bridge which seems to have been completely overlooked.

Sir Edwin says, "I have avoided conferences of any sort, so that I remain unprejudiced by divergent views on questions of repair or reconstruction," and, in defiance or ignorance of the views of his colleagues, gives it as his opinion that, "no matter what the Council's decision may be, the bridge, to be maintained, must eventually be rebuilt." Why "must"? The question of rebuilding versus underpinning is one for engineers rather than for architects. But it is well known that the almost unanimous view of architects, supported by very eminent engineers, is that the bridge can be underpinned, that repair, not reconstruction, is all that is necessary, and that on no account should the design of the bridge be altered in any way. The Royal Institute of British Architects is against any alteration; the president of the American Institute of Architects and M. Defrasse, the distinguished president of the Franco-Britannic Union of Architects, have both expressed an earnest hope for its preservation. The Royal Fine Arts Commission, of which Sir Edwin is himself a member, has petitioned the L.C.C.; so has the Architecture Club. The feeling that Waterloo Bridge should be preserved, as it is, is deeper and far more widely spread than seems to be realised by those who talk airily of its possible destruction. Waterloo Bridge is something more than a mere means of transit from one side of the river to the other. It is a noble national monument and it carries with it memories and associations of a period of tremendous stress, far too profound to be tampered with by anybody.

What all artists and many others are out for is to save the bridge as it is, the whole bridge, and nothing but the bridge. It is sincerely to be hoped that the L.C.C. will reconsider the position, and I suggest again that the solution of the problem is to be found, not in the destruction or mutilation of Waterloo Bridge, but in a new bridge at Charing Cross."

#### THE ARCHITECTURE CLUB DINNER.

The Architecture Club held its ninth dinner on 5 November, at the Savoy Hotel. Mr. J. C. Squire (President) was in the chair, and there were present a goodly company of members and their guests. Mr. Squire, in his address, referred to the need of more imposing premises for the R.I.B.A., Waterloo Bridge, and the recent Architectural Exhibition organised by the Club. Mr. Gordon Selfridge proposed the toast of "Architecture," and said it was a great pity that the streets they had recently seen built in London had not been taken in hand by the R.I.B.A., and a plan conceived which would have made Regent Street one of the most beautiful streets in the world.

Mr. Guy Dawber (President R.I.B.A.), seconded the toast, and referred to the architectural abuses in rural districts.

#### THE SELECTION OF STONE FOR BUILDING. LECTURE DELIVERED BY PROFESSOR A. P. LAURIE TO THE STUDENTS OF THE ROYAL ACADEMY ON THE 18TH NOVEMBER 1925.

Professor Laurie began by describing the various stones that were used for building purposes, and gave some account of their chemical composition. He then went on to deal with the two main groups of stones which are used for building—sandstones and limestones, and he described the various causes of the weathering of the stone. He pointed out that the most serious cause of weathering to-day is the attack on the stone of the acid oxidised products of sulphur, due to the burning of the sulphur in coal; and he went on to show that this was not confined to the towns, but is found in buildings even in remote districts.

The action of the sulphur acids results in the formation, in the case of limestones and in the case of sandstones which contain calcite, of calcium sulphate which is slightly soluble in water, and will cause the stone slowly to waste away. But the most serious effect of calcium sulphate is its crystallisation within the stone, resulting in the stone being mechanically broken up. In illustration of this he showed experiments on the breaking up of stone by the crystallisation of salts within it and explained the conditions under which these took place, and illustrated this by experiments made on crystallisation in capillary tubes.

He then pointed out that, as far as sandstones are concerned, it was possible to select sandstones for building which were practically free from calcite, and should therefore be used in modern cities.

In the case of limestones, all that could be done was to select a limestone which would best resist this form of attack. Much depended upon the susceptibility of the limestone to attack, which could be tested by exposing small cubes to an acid vapour and by measuring the rate of absorption of water and evaporation from the stone, which could also be made the subject of laboratory tests.

He described experiments on certain selected limestones, showing how much they differed in susceptibility to attack and in tendency to break up, owing to the crystallisation of the sulphate of lime. Apparently one of the conditions was that there should be free and rapid evaporation from the stone after wetting, so as to draw the sulphate of lime to the surface and prevent its crystallising inside the stone. This raised the question whether the hosing of buildings during hot weather would not be of advantage. Further research was required in these directions, but in the meantime it was quite possible to guide the architect, both in the selection of sandstones and in the selection of limestones, by chemical analysis and by experiments on the rate of attack of acid vapours upon samples of the stones.



## Reconstitution of the Board of Architectural Education

In the year 1920 the Council of the R.I.B.A. decided on the reconstruction of the Board of Architectural Education as soon as the necessary powers had been granted by the Privy Council.

A new Charter having come into operation this year, the matter was at once taken into consideration and the new constitution of the Board has now been approved by the Council.

It has been decided to make the Board fully representative and bring it into touch with other bodies having interests allied to or bound up with those of architectural education, to enlarge its scope and to enable it to discharge its proper functions as the central authority, under the Council of the R.I.B.A., advising on architectural education throughout the kingdom and in the Dominions.

With this object in view the Board is to be reconstituted and is to have under it three Committees with executive powers in all routine matters, viz., Schools, Examinations, and Prizes and Scholarships Committees, the Board itself, subject to confirmation by the Council, dealing with matters of general principle and policy. The Committees being formed of representatives with great experience in the matters with which they will have to deal, and having power to act, greater efficiency and expedition is to be expected. Besides the Committees there will be a small Board of Moderators who will deal with the standard of the examinations and testimonies of study and the setting and marking of the actual examination papers. A small Visiting Board will perform similar functions in connection with the schools and by periodical visits will be able to keep the Schools Committee in touch with all the schools recognised by the R.I.B.A. and ensure that a uniform standard is maintained. The inclusion of R.I.B.A. members, not specially concerned with education both on the Board and on the Committees, will make for breadth of view in the Board and for a wider knowledge of the Board's work in the Institute at large. By all of these means co-ordination is to be expected and the advice and assistance of the State and other educational authorities will be of great value and will enable the Board to discharge its duties with greater weight and efficiency as will be seen from the proposed constitution which follows, the lists being subject, of course, to acceptance from the bodies concerned. The chairman of the Board is Mr. Maurice E. Webb [F.], D.S.O., M.C., Mr. Walter Cave [F.], and Mr. Henry M. Fletcher, M.A. [F.], are vice-chairmen, and Mr. L. Sylvester Sullivan [F.] is hon. secretary.

### 1. CONSTITUTION OF THE BOARD OF ARCHITECTURAL EDUCATION.

One representative from each School of Architecture recognised for exemption from the Final Examination (at present seven, omitting McGill University and Sydney University).

Six representatives of the Governing Bodies of the Universities, including Oxford, Cambridge and London, and three others to be nominated by the Standing Committee of Vice-Chancellors and Principals of the Universities of Great Britain and Ireland.

The Director of Education, School of Architecture, The Architectural Association.

Schools of Architecture recognised for exemption only from the Intermediate Examination—one representative for every two schools by invitation (at present eight, including the Northern Polytechnic and the R.W.A. School of Architecture, Bristol, but excluding the Bombay School of Art and the University of Toronto).

Polytechnics teaching architecture.  
Technical Schools teaching architecture. } to be nominated by the Society of Art masters.

Art Schools teaching architecture.  
H.M. Board of Education.

The Director of Education, the London County Council.  
The Headmasters' Conference.

The Association of Architects, Surveyors and Technical Assistants.

The Institute of Builders.

The Master of the Art Workers' Guild.

The Royal Society of Arts.

The Incorporation of Architects in Scotland.

The Royal Institute of the Architects of Ireland.

The British School of Rome, Faculty of Architecture.

The Royal Academy School of Architecture.

The President of the Town Planning Institute.

The President R.I.B.A.

The Hon. Secretary R.I.B.A.

The Chairman of the Allied Societies' Conference.

The President of the Architectural Association.

Thirteen R.I.B.A. members, excluding the officers of the Board, to be appointed by the Council on the recommendation of the Board of Architectural Education (one-third, excluding the officers of the Board, to retire every year).

### 2. SCHOOLS COMMITTEE.

One representative from each School of Architecture recognised for exemption from the Final Examination (at present seven, omitting McGill University and Sydney University).

One representative from each School of Architecture recognised for exemption only from the Intermediate Examination (at present eight, including the Northern Polytechnic and the R.W.A. School of Architecture, Bristol, but excluding the Bombay School of Art and the University of Toronto).

R.I.B.A. Members:

H.M. Board of Education Inspector.

The Director of Education, the London County Council.

Polytechnics, Technical School and Art Schools teaching architecture.

R.I.B.A. Visiting Board.

### 3. PRIZES AND SCHOLARSHIPS COMMITTEE.

A vice-chairman of the Board (chairman).

R.I.B.A. members.

Schools of Architecture.

R.I.B.A. and other prize winners.

The Director of Education, the London County Council.

H.M. Board of Education.

British School at Rome, Faculty of Architecture.

### 4. EXAMINATIONS COMMITTEE.

A vice-chairman of the Board (chairman).

The Board of Moderators.

R.I.B.A. Examiners (Intermediate Examination and Final Examination).

The Registration Committee.

R.I.B.A. Statutory Examiners.

R.I.B.A. Town Planning Examiners.

R.I.B.A. External Examiners.

R.I.B.A. members.

The Association of Architects, Surveyors and Technical Assistants.



5. BOARD OF MODERATORS.  
R.I.B.A. members (ex-Examiners).
6. R.I.B.A. VISITING BOARD.  
The chairman of the Board, chairman of the Visiting Board.  
A vice-chairman of the Board.  
The hon. secretary of the Board.  
A teaching member.
7. PROBLEMS IN DESIGN AND TESTIMONIES OF STUDY.  
A panel of twelve examiners will be set up to deal with problems in design and testimonies of study.

### TOWN PLANNING SCHEMES.

In order that members may be kept informed as to the position of Town Planning Schemes in course of preparation, the Ministry of Health have agreed to issue to the Royal Institute complete lists of schemes showing the stage reached by each. The following are the fifth and sixth lists to be published by the Ministry. Others as received will be printed in the JOURNAL.\*

Local Authorities (who are under statutory obligation to prepare Town Planning Schemes in respect of their areas) that have reported to the Minister during the quarter ended 30 June 1925, that they have passed resolutions deciding to prepare Town Planning Schemes :

DERBY. Glossop T.C.	WALES. FLINTSHIRE. Flint T.C.
DEVON. Torquay T.C. (2nd Scheme).	GLAMORGAN. Port Talbot T.C.
STAFFS. Stafford T.C.	MONMOUTH. Newport T.C. (4th Scheme).
West Bromwich T.C.	
WORCESTER. Worcester T.C.	

Local Authorities (not being authorities under statutory obligation to prepare Town Planning Schemes, who have voluntarily taken effective steps in the preparation of a Scheme) that have reported to the Minister during the quarter ended 30 June 1925, that they have passed resolutions deciding to prepare Town Planning Schemes :

BERKSHIRE. Newbury T.C.	LANCS. Barton-upon-Irwell R.D.C. (4th Scheme). Littleborough U.D.C. Little Lever U.D.C.
CHESHIRE. Knutsford U.D.C. Lymm U.D.C. Macclesfield R.D.C.	MIDDLESEX. Staines R.D.C.
ESSEX. Chelmsford R.D.C.	SURREY. Walton-upon-Thames U.D.C. (2nd Scheme).
HERTS. Hitchin R.D.C.	YORKS (W.R.). Birkenshaw U.D.C.

Statement showing the Preliminary Statements approved by the Minister of Health for the quarter ended 30 June 1925 :

Acton T.C. (Areas 1 and 2).	Wallsend T.C. (Areas 1, 2 and 3).
Preston T.C.	Woodford U.D.C.
Sunderland T.C.	

Local Authorities (who are under statutory obligation to prepare Town Planning Schemes in respect of their areas) that have reported to the Minister during the

\* The first list was published in the JOURNAL of 27 June, pp. 526-28.

quarter ended 30 September 1925, that they have passed resolutions deciding to prepare Town Planning Schemes :

LEICESTER. Loughborough B. LONDON. London County Council (3rd Area).	STAFFS. Stoke-on-Trent T.C. (3rd Area).
MIDDLESEX. Hendon U.D.C. (2nd Area).	WARWICK. Coventry T.C. YORKS (N.R.). Eston U.D.C.

Local Authorities (not being authorities under statutory obligation to prepare Town Planning Schemes, who have voluntarily taken effective steps in the preparation of a Scheme) that have reported to the Minister during the quarter ended 30 September 1925, that they have passed resolutions deciding to prepare Town Planning Schemes :

CHESTER. Bollington U.D.C. Disley R.D.C. Hoyle and West Kirby U.D.C. (2nd Area). Yeardsley-cum-Whaley U.D.C.	MIDDLESEX. Staines U.D.C.
DEVON. Plympton St. Mary R.D.C. (2nd Area).	SALOP. Atcham R.D.C.
ESSEX. Chingford U.D.C.	SOMERSET. Minehead U.D.C.
LANCS. Norden U.D.C. Thornton U.D.C. (2nd Area). Whitworth U.D.C.	SURREY. Carshalton U.D.C. (2nd Area). Epsom R.D.C. (Areas 4-9).
	WALES. GLAMORGAN. Cardiff R.D.C. (3rd Area).

Statement showing the Preliminary Statements approved by the Minister of Health for the quarter ended 30 September 1925 :

Great Berkhamstead T.C.	Rochford R.D.C. (Rawreth Area).
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## Obituary

A. C. THOMSON [*Licentiate*].

Mr. A. C. Thomson, who was elected a Licentiate in 1912, died last month at Ayr. A native of Paisley he was trained in Glasgow and went through the Glasgow School of Architecture. Later he became an assistant to Mr. J. R. Hunter, of Ayr, where he started practice for himself about twenty-five years ago. Mr. Thomson's services were much sought after by School Boards before they demitted office, and he was responsible for the design of the following schools—Ladyburn, Greenock, Kerse, Sinclairtown, Ochiltree and Auchinleck. The following tribute is paid to him by a brother architect :

"Mr. Thomson did a considerable amount of work in Ayr and Ayrshire, and beyond the county's confines, and his work was always reticent and refined. Perhaps one of his simplest and best examples is his group of cottages built in the development of a part of Bellevale lands off Monument Road. Interesting in planning, good in material, and picturesque and seemly in an architectural sense, they touch a note rare and unexpected in these days of universal housing schemes and subsidised cottage building ; and Ayr is fortunate above many towns in the possession of a characteristic example of simple, seemly and effective cottage renaissance. Such work is to-day more than ever vital, in that it preserves something of a quality in harmony with nature, and which, like nature, is never strident, assertive or vulgar."

## R.I.B.A. SOIRÉE.

To celebrate the amalgamation of the R.I.B.A. and the Society of Architects, a large number of guests were entertained in the galleries of the Royal Institute on 13 November. The galleries were crowded and the occasion proved most successful.

The guests were received by Mr. E. Guy Dawber, the President, and Mrs. Dawber, supported by Mr. A. J. Taylor, Past President of the Society of Architects, and Mrs. Taylor. Among those present were:—

Lord Parmoor, Lord Riddell, Lord and Lady Olivier, Sir Otto and Lady Beit, Sir William and Lady Llewellyn, Sir George and Lady Frampton, Sir Kingsley Wood, M.P., Sir William Portal, Air Vice-Marshal Sir Sefton Brancker, Sir Frederic Kenyon, Sir Arthur Hirtzel, Sir E. Hodder Williams, Sir Atul and Lady Chatterjee, General Sir Ian Hamilton, Sir Alfred and Lady Butt, Sir Howard and Lady Frank, Sir Francis and Lady Newbolt, Sir Herbert and Lady Ellissen, Sir William and Lady McCormick, Sir Aubrey Symonds, Sir Philip Sassoon, Sir Joseph and Lady Cook, Sir Philip and Lady Gibbs, Sir James and Lady Crichton Browne, Sir Robert and Lady Witt, Sir Philip and Lady Stott, Sir John and Lady Burnet, Sir Charles and Lady Walston, Sir James and Lady Allen, Sir Frederick Radcliffe and Miss Radcliffe, Sir John W. Simpson, Sir Bruce and Mrs. Bruce-Porter, Sir David Murray, R.A., Sir Charles Ruthen, Major-General Sir Gerard and Lady Heath, Sir Henry and Lady Tanner and Miss Tanner, Sir William and Lady Plender; Vice-Chancellor, University of London; Mr. Peter C. Larkin, Mr. and Mrs. George R. Freeman, Mr. and Mrs. George Clausen, R.A., Professor W. H. Wagstaff, Mr. Henry C. Gooch, J.P., Mr. F. Llwiso, C.I.E., Mr. E. R. Forber, C.B., Mr. and Mrs. Grant Dauber, Rt. Rev. Dr. Charles Gore, Mr. and Mrs. Reynolds Stephens, Mr. and Mrs. Julius Olsson, A.R.A., Mr. and Mrs. Sydney Lee, Brig.-Gen. Mowat, Mr. and Mrs. Granville-Barker, Mr. and Mrs. Miss Hutton Freeman, Professor and Mrs. L. Wilkinson, Mr. and Mrs. Henry Poole, Captain Swinton, Mr. and Mrs. W. Curtis Green, Mr. and Mrs. John Walter, Mr. and Mrs. Arthur Keen, Mr. and Mrs. E. Stanley Hall, Mr. Walter Cave, Mr. E. G. Culpin, Mr. and Mrs. G. Topham Forrest, Mr. and Mrs. L. A. Turner, Mr. and Mrs. Lewis Hind, Mr. Josiah Gunton, Mr. C. F. Doll, Captain C. S. Peach, Mr. and Mrs. Septimus Warwick, Mr. and Mrs. Reid Dick, Mr. and Mrs. Norman Evill, Mr. and Mrs. A. E. Munby, Mr. W. Rees Jeffreys, Mr. and Mrs. Muirhead Bone, Mr. and Mrs. Ralph Knott, Mr. and Mrs. William Walcot, Mr. Charles Marriott, Mr. and Mrs. Alfred Drury, Mr. and Mrs. Stanley Hamp, Mr. and Mrs. G. Fellowes Prynne, Capt. and Mrs. Sutherland-Graeme, Mr. and Mrs. Mervyn Macartney, Mr. Cowles-Voysey, Mr. and Mrs. Evelyn Shaw, Professor S. D. Adshad, Mr. Edmund Wimpey, Mr. and Mrs. H. V. Ashley, Mr. and Mrs. E. J. Partridge, Miss Dawber, Mr. E. J. Horniman, Mr. W. E. Riley, Mr. and Mrs. L. H. Bucknell, Mr. A. N. Prentice, Mr. Arthur Stratton, Mr. Percy Tubbs, Mr. and Miss W. Milburn, Mr. A. Needham Wilson, Mr. William A. Pite, Mr. and Mrs. W. R. Davidge, Mr. and Mrs. Henry M. Fletcher, Mr. and Mrs. H. S. Rogers, Mr. and Mrs. J. E. Franck, Mr. and Mrs. O. P. Milne, Mr. T. E. Eccles, Mr. and Mrs. T. R. Milburn, Mr. and Mrs. H. A. Crouch, Mr. and Mrs. P. T. Hiorns, Mr. W. J. McWilliam, Mr. E. J. May, Mr. Horace Gilbert, Mr. Thomas Wallis, Mr. C. Harrison Townsend, Mr. and Mrs. P. W. Hubbard, Mr. A. Seymour Reeves, Mr. and Mrs. Digby L. Solomon, Mr. P. M. Fraser, Mr. Basil Oliver, Mr. Noel D. Sheffield, Mr. and Miss H. W. Wills, Mr. C. E. Bateman, Mr. Godfrey Pinkerton, Mr. and Mrs. T. H. B. Scott, Mr. and Mrs. Charles McLachlan, Mr. Alfred Yeates, Mr. and Mrs. George Heilbuth, Sir Robert and Lady Lorimer, Mr. Gilbert Bayes.

## Allied Societies

## LIVERPOOL ARCHITECTURAL SOCIETY.

MR. E. B. KIRBY'S PRESIDENTIAL ADDRESS, 1925-26.

21 October 1925.

In the course of his address Mr. Kirby said:

I am not old enough to recall the spirit of this Society in days gone by but, to quote merely my own opinion. I am satisfied that there exists to-day a greater community of interest, a stronger spirit of comradeship and less jealous suspicion among architects in this city and its environs than was the case even ten years ago. If I am right in this respect I am glad to think that it is a local reflection of a national phenomenon. The governing body of the profession has never been so powerful or so united, and what experience I have been able to obtain of other provincial societies affords evidence to the same effect.

Although I believe we have just cause for congratulation in this matter I do not intend to imply that no more remains to be done. For some psychological reason which I, for one, cannot attempt to explain, members of our profession are conspicuously apathetic to their corporate interests. Corporate understanding and action are so obviously valuable, not only to the profession as a whole but even to the most selfish interests of its individual members, that I have never been able to understand why so many architects stand aside and devote their mental energies solely to destructive criticism. If Achilles had done no more than sulk in his tent it is doubtful whether the modern schoolboy would ever have heard of him.

One is constantly asked why the Society does not protest against this, or insist on that, or bring pressure or persuasion to bear on someone to do something they do not wish to do or abstain from something they propose.

In fact the Council of the Society have frequently intervened with effect in the interests of its members. In those cases where it has failed to do so the reason is fairly obvious. If you want to shake the big stick in someone's face you must first provide yourself with a big stick to shake of greater solidity than a roll of drawing paper. If you desire to exert pressure or persuasion you must be assured of united conviction. You must inspire with respect or fear the persons you wish to impress, and you should satisfy yourselves that your action stands a reasonable chance of success. If any of these conditions, especially the last, are absent, in my opinion such action may be productive of more harm than good and tend to lessen rather than to enhance the prestige of the Society. I do not think I am conspicuously timid in championing our interests, but so long as I have any voice in the counsels of this Society I shall not be a party to dissipating its energies in conflicts which are already lost or in crashing our heads against stone walls. If the interests of our profession are to be advanced in any public issue which involves important bodies other than our own, it may be taken for granted that we are unlikely to attain our ends by direct assault on our own initiative.

Anyone who has experience of such matters will agree that it is necessary carefully to prepare the ground beforehand and, if possible, to inspire and enlist the support of

the public. The only way in which the latter can be done effectively is by means of the Press, and here we are confronted with a difficulty of no slight character almost involving the constitution of a publicity department. I am not sanguine that there would be many candidates for such an office and I should not like to be construed as advocating it. One of our Vice-Presidents has done much useful work in presenting to the general public the architects' point of view, but I doubt whether even he could hazard a guess as to the extent of fruitful ground upon which the seed has fallen.

The tangible visible presentment of this city, those distinctive features which define its identity and differentiate it from others are mainly displayed in its buildings. No representation of Liverpool could possibly be identified without them. In fact it is no exaggeration to say that the designers of these buildings, *i.e.*, the architects, have, for better or worse, made the material character of Liverpool what it is. No other feature or manifestation of its individuality has anything like the same degree of permanent characterization. On the principle that the better the architect the better the building—the better the building the better the city—it might be expected that the responsible authorities who express their pride in the external appearance of the city would hold members of our profession in no small esteem and avail themselves of their expert advice in matters appertaining to their craft. One might even go further and assume that the architectural activities of the Corporation would naturally be entrusted to qualified and responsible architects of the highest attainments and widest experience.

Instead of this a somewhat odd condition of affairs has existed for some time past. The administration of the ratepayers' interests and money is entrusted to a qualified professional adviser in all departments save one. The legal, medical, financial, surveying and engineering activities of the city are each in the control of a qualified professional man of the highest attainments procurable. Moreover, the city authorities play a commendable part in the patronage of some of the arts, notably painting and music. Instead of relegating such matters to, let us say, the Inspector of Nuisances, they obtain the best expert advice they can. The solitary exception made is in the case of the Mother of the Arts whose local manifestation is not merely an aspect of Liverpool's life, but almost actually *is* Liverpool. She is relegated to the position of Cinderella, to be casually adopted by any stranger who can find space and leisure to provide for her needs.

In other words the direction of those important municipal building activities on which so many thousands of pounds are annually expended is entrusted to gentlemen of other professions.

To any architect this constitutes an amazing state of affairs. Its justification was, however, pleaded not so long ago by two important Corporation officials. The contents of the memorandum in which their views were expressed were of such a character as to indicate almost complete misapprehension of the functions of an architect and of the obvious advantages which accrue from his employment. The fact that these gentlemen did not and, perhaps, could not be expected to appreciate the mis-

leading character of some of the views they expressed is in itself one of the strongest possible arguments why the shoemaker should stick to his last and why the architectural enterprises of this City should not be entrusted to the control of members of other professions however eminent they may be in that sphere to which their training fits them.

We are informed that there are "several fine young architects in the Surveyor's Department." Is this a matter of congratulation to anyone but the Surveyor, who has acknowledged that he is already fully occupied with his own work? I wonder what practical experience these young architects possess or with what measure of direct responsibility they are entrusted. One is tempted to speculate on how the department of the Medical Officer of Health would fare if it were staffed with promising medical students under the direction of a sanitary engineer, for instance.

The financial difficulties attendant on the appointment of a municipal architect at the present time are, however, obvious, and I doubt whether we should be justified in complaining of the resolution which the City Council have passed this afternoon, especially in view of the policy they have confirmed of putting out to premiated competition large or important architectural schemes.

There still remains the routine work which, though it does not come within that category, cannot fail to be considerable. It seems hardly practical to suggest that all such work should be referred to architects in private practice. I submit that in this respect the appointment of a municipal architect of suitable qualifications is worthy of our support provided that the definition of what work comes within his scope should leave no ground for misconstruction. To what extent this qualification may prove to be effective is a more doubtful question. I have good reason for thinking that the City Council would not decline to consider any views this Society might think fit to advance before a final decision is arrived at. You will observe that the terms of the resolution contain the words "at present."

To conclude this subject I hope that these remarks will not be construed as an attack upon the Municipal Authorities. They are merely intended to draw attention to existing facts which I conceive to be contrary to the interests of good municipal architecture, and to repudiate certain public statements of responsible officials which, doubtless without any such intention on their part, are nevertheless, in my opinion, calculated to create an entirely erroneous impression on the general public regarding the architectural profession.

You have already been advised of the constitution of a Standing Joint Committee composed of members of this Society and of the local Building Trade Employers' Federation with a view to adjusting the difficulties and differences which already exist or may from time to time arise. The points of agreement which have already been determined by the Committee and have been confirmed by the Councils of the respective bodies concerned have been promulgated to the members of both Societies. I anticipate that both the constitution of such a Committee and also its recommendations may not meet with the unqualified approval of staunch upholders of the doctrine

of the Divine Right of Architects. I feel most strongly that any opposition to dealing sympathetically and justly with real grievances advanced by those who are so intimately associated with us in our work would contribute neither to the credit nor the interest of our profession. What experience I have of such matters leads me to the conclusion that those architects of the widest experience and the largest practice are the most ready to recognise and remedy such grievances.

Of course the deliberations of this Committee are not confined solely to one point of view. There are one or two thorns which have for some time been irritating architects and which are due for extraction. The Honorary Secretary would be glad if members would acquaint him of any matters which they desire to bring to the notice of this Committee.

I should like to avail myself of this opportunity of offering to Professor Reilly and the staff of the University School of Architecture the warm congratulations of this Society on the conspicuous and well-deserved success which their training has achieved and to those students who have won the highest awards which their profession has to offer. I refer, of course, to the Prix de Rome Scholarship, the R.I.B.A. Henry Jarvis and the R.I.B.A. Silver Medal for recognised schools.

There is no need for me to elaborate the quality of this magnificent achievement with which you are all sufficiently familiar beyond saying that it establishes beyond question the eminence of this school.

Here in Liverpool we have the senior provincial Architectural Society, and what has, I submit, been proved to be the best School of Architecture in the country. It seems obvious and inevitable that there should exist the closest union and alliance between these two bodies. Their interest and development appears to me to be inseparable and interdependent. I am less surprised by the increasing recognition of this fact than by the lack of mutual understanding and appreciation which I understand to have existed in the dark ages. Pride and partisanship in favour of one's own organisation are admirable and proper sentiments, but I say without fear of contradiction that anyone who attempts to exploit the interests of either of these bodies to the detriment of the other is guilty of grave disservice to both.

In my opinion, one of the most important duties the President has to perform is the representation of this Society on the Council of the R.I.B.A. and the Allied Societies' Conference. My predecessors in this office will, I am sure, support me in saying that the position and influence of this Society on those bodies is very far from being a negligible quantity. When I first attended these London meetings as your representative I found a traditional respect for this Society already well established and I was well content to aim at not lessening it.

The present session of the R.I.B.A. inaugurates a departure from precedent which should afford a welcome relief to representatives of distant provincial societies. It was found that the volume of business requiring the attention of the Council at their fortnightly meetings was becoming so great that questions demanding grave consideration suffered from the competition of mere matters

of routine. An Executive Committee has consequently been appointed who will meet once a fortnight and deal with the agenda with a view to disposing of questions of lesser moment and to deciding on appropriate matter for reference to the full Council, whose meetings will in future occur only once a month. This arrangement is at the moment experimental, but it is hoped that it will prove so beneficial as to assume a permanent character.

Owing to the comparative smallness of our membership this Society is only entitled to representation on the Council of the R.I.B.A. for two years out of every three. Next year we shall, therefore, fail to be represented unless it should happen that my successor is already an elected member of the Council.

The thing which has most impressed me during my term of office on the Council of the R.I.B.A. is the influence, the keenness, the comradeship and loyalty of the representatives of the Allied Societies.

#### NORTHERN ARCHITECTURAL ASSOCIATION, SESSION 1925-6.

Mr. G. Reavell [F.] delivered his inaugural address before the Northern Architectural Association on 21 October. After referring to the outstanding success of the meeting, at Newcastle-upon-Tyne, of the R.I.B.A. and the Allied Societies, Mr. Reavell, in the course of his speech, said:

The adoption by the City Council of the line of the proposed new street is the great event of the year. It must be a matter of satisfaction to this Association that the scheme of Mr. Burns Dick has become virtually the official scheme. It is no easy matter to drive a new road through an ancient city and doubtless many technical difficulties will arise to worry the City Engineer, but they are safe in his capable hands. What does matter is that instead of legislating from hand to mouth, frittering away money by a few thousands here and another few thousands there, paring down expensive frontages and eventually being little further forward, a comprehensive scheme has been adopted which will clear away a great deal of poor property, give a wide and direct thoroughfare from the new bridge to the North Road, afford valuable business sites and, in the end, add enormously to the rateable value of the city. There are sure to be critics and cavillers. No doubt there were such in the days of Dobson and Grainger, but who in Newcastle to-day would question their wisdom and foresight?

The fusion of the Royal Institute and the Society of Architects, foreshadowed in Mr. Jones's address last year, has been completed. It is now the duty of all of us to strengthen the parent body and to help thereby more efficient education of the younger and more efficient administration by the older members of the profession.

In this connection I would utter a word of warning concerning a circular, which, no doubt, most of you have received, purporting to establish "The Incorporated Association of Architects and Surveyors." It is issued under an obscure name and not one single architect, obscure or otherwise, appears to be connected with the formation of this precious association. It professes to give "degrees," but as for a time not stated these degrees do not require an examination, and are to be had practically for the asking, plus your subscription, they



will tend to make the recipients a laughing stock. The ostensible reason for the formation of the Association is to protect practitioners who are not members of the R.I.B.A. when legislation is asked for to obtain registration. You may take it from me, to begin with, that the R.I.B.A. will not ask for anything that does an injustice to anyone who has previously been making his living by architecture or surveying, and you may be soundly assured that no British legislature would pass such a bill.

A new society would be detrimental both to those connected with and those detached from the Institute. Against the former it would rake in all sorts of people and give them a *quasi*-professional standing which would be detrimental to genuine architects; against the latter it would, if successful, undo all that has been achieved during the past few years for the solidarity of the profession, and by its very success remove all chance of united professional progress. "United we stand, divided we fall." Let us as a profession speak through the Institute with a single voice, and in matters of protection we shall have ten times the result, and in matters of education immeasurably more.

A pleasing incident during the year has been the election of our very popular member and past President, Mr. T. R. Milburn, to a vice-presidency of the R.I.B.A. There is but one higher honour the Institute can bestow; whether that too is to be Mr. Milburn's some day, or whether he has set the pace for another, perhaps but a student here this evening, time alone can reveal.

Another matter that has been growing in interest during the last few years, particularly in the post-war period, is the training of young architects. The old system was for an aspirant to serve his articles with a practising architect, and it was a system that turned out a large number of good men. When the architect had a good sound practice, a good architectural library, and a disposition to help and advise the pupil, and he, on his part, was inclined to study and to burn a little of the midnight oil, the results were generally satisfactory, but, alas! in many cases, pupilage was undertaken with little sense of responsibility on either side, and at the end of it an unlucky youth was turned out to find that he was totally unqualified to undertake the duties of an architectural assistant. The trend of opinion now is strongly in favour of an academical training of five years, in the last two of which part time is worked in an architect's office. It is not perfect. Nothing in this world is. It seems, however, the best attainable compromise, and responsible architects are now turning proffered pupils into this route. The result will be watched with keen interest. It should, however, not be forgotten that the profession is overcrowded, and it is cruelty to start a youth upon it unless there is a chance to equip him adequately for the struggle.

Professor, principal and pupil alike, must see that in the latter part of his training the student has ample opportunity to familiarise himself with real buildings. Steel construction, fire-resisting arrangements, heating appliances, ventilation, electric equipment, sanitation, and hosts of other details must be welded into a compact whole, and can only be so welded by one who is familiar with actual modern problems.

#### REGISTER OF ARCHITECTS WILLING TO TAKE RECOGNISED SCHOOLS STUDENTS IN THEIR OFFICES.

On the recommendation of the Board of Architectural Education, the Council have decided to establish at the office of the R.I.B.A. two registers:

- (1) a register of advanced students of recognised schools.
- (2) a register of the names of architects willing to take such students.

The intention is in this way to assist advanced students up to the stage of the completion of their qualifications for exemption from the Final Examination; one of the qualifications for exemption from the Final Examination being twelve months' experience in an office during the fourth and fifth years of the school course.

The Council hope that general use will be made of the registers, and that as many architects as possible will place their names upon the register.

#### NOTES FROM THE MINUTES OF THE COUNCIL MEETING.

2 November 1925.

##### WATERLOO BRIDGE.

It was decided to send to the London County Council the letters received from the President of the American Institute of Architects and the Franco-British Union of Architects on the subject of the preservation of the Bridge.

##### CAMBRIDGE SCHOOL OF ARCHITECTURE.

Six drawings of a Terminal Railway Station by the late J. M. Whitelaw (Soane Medallist, 1913) were presented to the Cambridge School of Architecture.

##### THE BOARD OF ARCHITECTURAL EDUCATION.

A comprehensive scheme for the reconstitution and enlargement of the Board of Architectural Education was approved by the Council and will be brought into operation forthwith.

##### R.I.B.A. EXAMINATIONS.

On the recommendation of the Board of Architectural Education it was decided:

1. To require students entering courses recognised by the R.I.B.A. to become registered as Probationers immediately upon entering such courses.
2. To urge upon students the extreme importance of availing themselves, when they become eligible, of exemption from the R.I.B.A. Intermediate Examination and subsequent registration as Students R.I.B.A.
3. To urge students eligible for exemption from the R.I.B.A. Final Examination to sit for the R.I.B.A. Examination in Professional Practice, and thus qualify themselves under the usual conditions for candidature as Associates R.I.B.A.

##### R.I.B.A. VISITING BOARD.

The reports of the Visiting Board on the following Schools were accepted by the Council:—

1. School of Architecture, Birmingham.
2. School of Architecture, University of Sheffield.
3. School of Architecture, Armstrong College, Newcastle-upon-Tyne.
4. School of Architecture, Leeds School of Art.

**"THE ARCHITECT AND HIS WORK."**

A pamphlet entitled "The Architect and His Work," prepared by the Practice Standing Committee, is to be published forthwith.

**QUALIFIED ARCHITECTS AND HOUSING SCHEMES.**

Steps are to be taken to call the attention of the Minister of Health to the failure of local authorities to employ qualified architects in connection with their housing schemes, and to urge him to take steps to ensure that in future only qualified architects are employed on this work.

**RESTRICTIONS ON TENDERING.**

The Council decided to advise members of the R.I.B.A. that where any contractor or firm of contractors invited by them to tender, acting under the rules of any branch of the National Federation of Building Trades Employers, informs them that his tender is conditional on certain action being taken by the architect in respect to inviting any other contractor or firm of contractors to tender, the architect should convey the information to his clients and act upon the instructions he receives.

**THE ARCHITECTS' BENEVOLENT SOCIETY.**

A grant of £100 was made to the Architects' Benevolent Society.

**THE BRITISH WATERWORKS ASSOCIATION.**

Mr. H. D. Searles-Wood [F.] and Mr. P. M. Fraser [F.] were reappointed to represent the R.I.B.A. on the Standing Committee on Water Regulations.

**THE BRITISH ENGINEERING STANDARDS ASSOCIATION.**

The following were appointed to represent the R.I.B.A. :—

Sectional Committee, 15s. on Vitrified Ware Pipes : Mr. D. R. Tucker.

Sub-Committee, 16s. 5d. on Cast Iron, Half Round, O.G. and other Moulded Gutters : Mr. C. F. Skipper, Mr. Max Clarke.

Sectional Committee, 32s. on Sand-Lime Bricks : Mr. T. Wallis, Mr. H. D. Searles-Wood.

Sub-Committee, 32s. 1d. Materials and Manufacture : Mr. T. Wallis, Mr. H. D. Searles-Wood.

**MEMBERSHIP OF THE R.I.B.A.**

The resignations of the following members were accepted with regret :—

F. S. Baker [F.].

V. A. Lawson [L.].

The following were reinstated as members of the R.I.B.A. :—

W. S. R. Bloomfield as Associate.

R. T. Tilley as Licentiate.

**A.B.S. SCHEME OF PROFESSIONAL INSURANCE.**

The A.B.S. negotiates all kinds of Life Assurance: Whole Life, Endowment, Educational, Children's and Partnership Assurance. The Society is not tied to any insurance office, and is prepared to offer and advise upon a wide choice of policies in leading companies. Half the initial commission is returned to the assured in the form of rebate, and the other half forms a direct contribution to the Society's funds.

Please address all enquiries to the Secretary, Architects' Benevolent Society, 9 Conduit Street, W.1. Telephone: Mayfair 434.

## Notices

**THE THIRD GENERAL MEETING.**

The Third General Meeting (Business) of the Session 1925-26 will be held on Monday, 30 November 1925, at 8 p.m., for the following purposes :—

To read the Minutes of the General Meeting (Ordinary) held on 16 November 1925 ; formally to admit members attending for the first time since their election or transfer.

To proceed with the election of candidates for membership whose names were published in the JOURNAL for 7 November 1925 (pp. 25-30).

The Council will propose that Bye-law 25 be amended as follows :—

"25.—Any charge under the preceding Bye-law 24 must be preferred in writing and signed and forwarded to the Secretary, who shall lay it before the . . ." etc., as printed down to ". . . such record and publication."

"During the period of suspension the member shall not be entitled to use the title 'Chartered Architect' or the affix of the class to which he belongs, nor shall he be entitled to the use of the Library, attendance at Institute Meetings or right of voting, and his name shall not be printed in the list of members in the 'Kalendar' during the period of his suspension and he shall return his Diploma for such period. Before any member so suspended is reinstated the Council shall consider any further complaints as to his professional conduct during his period of suspension, and if not deemed satisfactory, may decree a further period of suspension or his expulsion, in either case the above procedure of announcement and publication shall again be followed.

"Provided always . . ." etc., to end of Bye-law as printed.

**ELECTION OF MEMBERS.**

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that, if they wish to take advantage of the election to take place on 15 February 1926, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than 28 November 1925.

**LICENTIATES AND THE FELLOWSHIP.**

The attention of Licentiates is called to the provisions of Section IV, clause 4 (b) and (cii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

## Competitions

**PROPOSED NEW SCHOOL, GOSPORT.**

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

**GUISBOROUGH PROPOSED NEW HOSPITAL.**

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

**PORTSTEWART GOLF CLUB COMPETITION.**

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

**INTERNATIONAL COMPETITION.**

The Fédération Internationale du Bâtiment et des Travaux Publics are organising an International Competition with a view to promoting and facilitating the construction of houses for the middle classes and intellectual workers. Prizes to the value of 500 dollars, 300 dollars and 200 dollars are being offered by Mr. Willard Reed Messenger, engineer, of New York, for a memorandum, either in English or French, not exceeding 5,000 words, accompanied by sketches. Particulars of the competition have been deposited with the Secretary R.I.B.A. and can be obtained on application to him at No. 9 Conduit Street, London, W.

**RECONSTRUCTION OF THE MOSQUE OF AMROU COMPETITION, CAIRO.**

Members of the Royal Institute who are considering taking part in the above competition are strongly recommended to consult the Secretary R.I.B.A. before deciding to compete.

**LEAGUE OF NATIONS.****COMPETITION FOR THE SELECTION OF A PLAN WITH A VIEW TO THE CONSTRUCTION OF A CONFERENCE HALL FOR THE LEAGUE OF NATIONS AT GENEVA.**

The League of Nations will shortly hold a competition for the selection of a plan with a view to the construction of a Conference Hall at Geneva. The competition will be open to architects who are nationals of States Members of the League of Nations.

An International Jury consisting of well-known architects will examine the plans submitted and decide their order of merit.

A sum of 100,000 Swiss francs will be placed at the disposal of the Jury to be divided among the architects submitting the best plans.

A programme of the competition when ready will be despatched from Geneva, and Governments and competitors will receive their copies at the same time. Copies for distant countries will be despatched first.

The British Government will receive a certain number of free copies. These will be deposited at the Royal Institute of British Architects, and application should be made to the Secretary, R.I.B.A., 9, Conduit Street, W.1, by intending competitors.

Single copies can be procured direct from The Secretary-General of the League of Nations at Geneva, for the sum of 20 Swiss francs, payable in advance, but will not be forwarded until after the Government copies have been despatched.

On the nomination of the President of the Royal Institute, Sir John Burnet, A.R.A., has been appointed as the British representative on the Jury of assessors.

**THE NEW INSTITUTE FOR THE BLIND, BUENOS AIRES, ARGENTINE REPUBLIC.**

An International Competition has been promoted for the Argentine Institution for the Blind, Buenos Aires, Argentine Republic.

A small number of copies of the conditions have been deposited in the R.I.B.A. Library for the information of British Architects who may desire to compete.

A booklet containing the full text of the conditions with other information (translated from the Spanish) and a plan of the ground on which the Institution is to be erected is available for inspection at the Department of Overseas Trade (Room 42), 35 Old Queen Street, London, S.W.1.

**PROPOSED NEW COLLEGE BUILDINGS, LIVERPOOL COLLEGE.**

Proposed New College Buildings to be erected on a site in Queen's Drive, Mossley Hill, Liverpool. Assessor, Sir Giles Gilbert Scott, R.A. Premiums £500, £300 and £200 are offered. Last day for questions, 30 September 1925. Conditions may be obtained by depositing £2 2s. Designs to be sent in not later than 1 January, 1926.

**AUSTRALIAN WAR MEMORIAL—CANBERRA.**

Competitive designs are invited for the Australian War Memorial at Canberra.

The competition is open to architects of Australian birth, wherever located, and in order that competitors who are abroad may be placed on the same footing as those in Australia, the conditions governing the competition will not be available in Australia until 15 August, at which date they will be available at the office of the High Commissioner, Australia House, Strand.

To ensure that the same working time is allowed to all competitors, the competition will close simultaneously in Australia and London on 31 March 1926, up to noon, on which date designs from architects in Europe will be received at the office of the High Commissioner in London.

Intending competitors should communicate with the Official Secretary to the Commonwealth of Australia, Australia House, Strand, W.C.2.

**TOPSHAM PUBLIC HALL COMPETITION.**

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

The promoters of the above competition have decided to amend the conditions in accordance with the R.I.B.A. regulations and have asked the President to appoint an Assessor.

**PROPOSED BRANCH LIBRARY FOR GABALFA.**

Proposed branch library to be built on a site in St. Athan Road, Gabalfa. Assessor, Mr. Sidney K. Greenslade [F.]. Premiums, £75, £50 and £30 are offered. Last day for questions, 7 December 1925. Designs to be sent in not later than 12 noon on 16 January 1926. The competition is limited to properly qualified architects within the City of Cardiff. Conditions may be obtained from Harry Fan, Librarian, Central Library, Cardiff, by depositing £2 2s.

## Members' Column

### CHANGE OF ADDRESS.

Mr. ARTHUR ASHTON [F.] has removed his office from Clifton Chambers, St. Annes-on-the-Sea, to 33 Parade, Leamington Spa.

### APPOINTMENT VACANT.

ASSISTANT ARCHITECT.—Second senior required immediately; long period for right man. Practical knowledge and experience essential in factory and commercial work. Competent in design, construction, details, specifications and usual routine.—Apply, by letter only, stating age, salary, references, etc., to F.R.I.B.A., 33 Parade, Leamington Spa.

### TRADE CATALOGUES.

Mr. HENRY A. PORTER, Senior Architect, Public Works Department, Lagos, Southern Provinces, Nigeria, would like to receive as many duplicate catalogues as possible from English manufacturers.

### OFFICE ACCOMMODATION TO LET.

MEMBER offers private office, together with use of general office, telephone, clerical and tracing assistance; £65 per annum, inclusive. Near Gray's Inn.—Box 6501, c/o Secretary R.I.B.A., 9 Conduit Street.

## Minutes II

### SESSION 1925-1926.

At the Second General Meeting (Ordinary) of the Session 1925-1926, held on Monday, 16th November 1925, Mr. E. Guy Dawber, F.S.A., President, in the Chair. The attendance book was signed by 19 Fellows (including 6 Members of the Council), 18 Associates (including 1 Member of the Council), 6 Licentiates, and a large number of visitors, including many students of the Architectural Schools.

The Minutes of the First General Meeting, held on 2nd November 1925, having been taken as read, were confirmed and signed by the Chairman.

The Hon. Secretary announced the decease of the following Members:—

### FELLOWS.

WILLIAM MORTON COWDELL, elected Fellow 1906, a Past-President of the Leicester and Leicestershire Society of Architects and a representative of that body on the R.I.B.A. Council during the Session 1910-1911.

LT.-COL. PETER GEORGE FRY, C.M.G., D.S.O., elected Licentiate 1910, Fellow 1920.

ALBERT HOWELL, elected Fellow 1907.

JOHN ALBERT GILL-KNIGHT, elected Associate 1891, Fellow 1913.

HARRY DIGHTON PEARSON, elected Associate 1899, Fellow 1907.

### RETIRED FELLOWS.

JAMES JERMAN, elected Associate 1876, Fellow 1887, transferred to Retired List 1923. Mr. Jerman was a Past-President of the Devon and Exeter Architectural Society and a representative of that body on the R.I.B.A. Council during the Session 1895-96.

CHARLES HENRY SAMSON, elected Fellow 1887, and transferred to Retired List in 1917.

FREDERICK WILLIAM TARRING, elected Fellow 1890 and transferred to Retired List in 1923.

ALEXANDER ROSS, LL.D., elected Fellow 1893, and transferred to Retired List in 1923.

STEPHEN ERNEST SMITH, elected Associate 1867, Fellow 1881, transferred to Retired List in 1919.

### ASSOCIATE.

ERNEST THOMAS JAGO, elected Associate 1906.

### LICENTIATES.

MILES BARON, elected Member of the Society of Architects 1924, transferred to Licentiate R.I.B.A. 1925.

VERE CALVERT, elected Licentiate 1910.

PERCY WILLIAM FYSH, elected Member of the Society of Architects 1919, transferred to Licentiate R.I.B.A. 1925.

DAVID DAVIES, elected Member of the Society of Architects 1888, transferred to Licentiate R.I.B.A. 1925.

NOEL ALFRED FITZHERBERT HASLEWOOD, elected Member of the Society of Architects 1920, transferred to Licentiate R.I.B.A. 1925.

ROWLAND LLOYD JONES, elected Member of the Society of Architects 1903, transferred to Licentiate R.I.B.A. 1925.

CHARLES MESSERVY, elected Licentiate 1911.

ALEXANDER CALDWELL THOMSON, elected Licentiate 1912.

### RETIRED MEMBER OF THE SOCIETY OF ARCHITECTS.

CHARLES NEWSON, elected Member of the Society of Architects 1912, and retired in 1923.

### HON. ASSOCIATE.

COLONEL FRANCIS SEYMOUR LESLIE, elected Hon. Associate in 1918.

### HONORARY CORRESPONDING MEMBERS.

COMMENDATORE GIACOMO BONI, Director of the Excavations of the Roman Forum, elected Hon. Corresponding Member 1886.

Commendatore Boni contributed a Paper to the R.I.B.A. JOURNAL in June 1898 on "The Lagoons of Venice"; also a Paper on Architectural Education in Italy, which will shortly be published in the Book of Proceedings of the International Congress on Architectural Education held in London last year.

JEAN THEOPHILE HOMOLLE, of Paris, elected Hon. Corresponding Member 1897.

It was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following member attending for the first time since his transfer was formally admitted by the President:

MR. R. HARDY-SYMS, Licentiate.

Dr. Raymond Unwin [F.], having read a Paper on "The Architect and His City," and illustrated it by lantern slides, a discussion ensued, and on the motion of Mr. G. L. Pepler, Past-President of the Town Planning Institute, seconded by the Very Rev. G. K. A. Bell, Dean of Canterbury, a vote of thanks was passed to Dr. Unwin by acclamation, and was briefly responded to.

The meeting closed at 10.10 p.m.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12s. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

### R.I.B.A. JOURNAL.

Dates of Publication.—1925: 7th, 21st November; 5th, 19th December. 1926: 9th, 23rd January; 6th, 20th February; 6th, 20th March; 10th, 24th April; 8th, 22nd May; 12th, 26th June; 17th July; 14th August; 18th September; 16th October.



